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Ju 26 '22

PLAYS THE PUBLIC LIKE
BY
NAN MARRIOTT-WATSON
See Page 11.

THE ERA

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BY
NAN MARRIOTT-WATSON
See Page 11.

Wires: "The Era," London. 'Phone: 4546 and 4547 Regent.

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Disengaged.
32, Regent-st.

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Address,
C/o "The Era" Office.

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(VIOLA and ELLEN).
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MISS ANNIE SAKER.
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23, Haymarket, S.W.

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Address, 14, Craven-hill, W.2.
'Phone, Paddington 4263.

MISS MONA VIVIAN

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(Lena) (Howard), "Henpeck and Pecker's Return." (Copyright No. 37691.)

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All coms., Percy Reiss, N.V.A.,
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MISS FLORRIE FORDE.
'Phone: Museum 1676.

MISS HETTY KING.
"The Turrets," 17, Park Village West, Gloucester-gate, Regents-park, W. 'Phone, Museum, 5797.

MISS KATRINA.
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A Vaudeville Act of Distinction.
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MR. G. T. PATTMAN and Organ, the greatest musical performance. This, Hippo., Woolwich.

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Direction, George Foster.

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Next, Gaiety T., Hastings.

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I SHALL REMEMBER YOUR KISSES
PEGGY O'NEIL
WEEP NO MORE MY MAMMY
IF WINTER COMES
JULIUS
WHEREVER YOU ARE
L'IL OLD GRANNY MINE
THE WORLD'S ALL RIGHT
SUNSHINE BAY
TIPPY CANOE
AND
PUCKER UP AND WHISTLE.

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"OH MARIE"
A Great Laugh Getter. :: Plenty Extra Punch Lines.

"SAY-IT-WITH-KISSES"
Calls are coming in heavy for this Number. Get it quick!

"Save a Little Sunshine for a Rainy Day"
Every Artist loves applause, and oh, how this one did it last night!!

SEND P.O. 2/- FOR SELECTION.
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All communications,
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RONALD H. KIDD.
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149, Fleet-street, E.C.4.
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Disengaged.
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Character, Comedy, Irish parts. Disengaged. 2, Prima-rd., S.W.9.

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At lib. Char., Com., Old Men.
50, Claverton-street, S.W.1.

VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.
Cost of Maintenance of Ben. Institution, about £50.
Number of old artists residing there, 41 (ladies 11, men 30).
Amount of Weekly Pensions, £49 15s.
Number of Pensioners, 85.
Amount given in grants, loans, fares, &c., £23 11s. 6d.

BIRTHS, MARRIAGES, & DEATHS.

DEATHS.

CARTER. — At a private nursing home (suddenly), Charles John Carter, eldest son of the late John Carter, of "Nag's Head" Inn, Nun-street, Newcastle-on-Tyne.

IN MEMORIAM.

LE FRE.—In loving memory of our darling son, Albert, who died June 17, 1905. Ever in the thoughts of his sorrowing father and mother, Mr. and Mrs. Albert Le Fre

STEBBINGS.—In loving memory of my dear husband, Edgar Stebbings (variety agent), who departed this life June 16, 1915. Never forgotten by his wife, Flo. Stebbings. Empire, Ashbourne.

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35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in the current issue are accepted up to first post Tuesday morning, or over the counter up to 11 a.m. Tuesday.

COMPANIES WANTED.

WANTED, first-class Attractions only.

COUNTY THEATRE, BEDFORD,
June 19, July 17, 31, August 14, 23, Sept. 11, 25, Oct. 16, 30, Nov. 20.
GRAND THEATRE, LUTON,
July 10, 24, August 7, 21, Sept. 4, 18, Oct. 2, 23, Nov. 13.
NEW THEATRE ROYAL, INVERNESS,
Sept. 18, Sports Week. Biggest date of the year. Musical Attraction preferred, Oct. 23, 30, Nov. 6, 20, on.
E. G. FALCON, Fort Augustus, N.B.

THEATRE ROYAL, WINDSOR.
Manager, J. E. Bull.
WANTED, First-class West-End Attractions for Oct. 2 (?), 23, Nov. 13, 20.

BIRKENHEAD HIPPODROME.

Dramatic
and
Musical Comedy Season.

WANTED,

First-class Attractions
for
Aug. 7, 21
Sept. 11,
Oct. 2.

Wire or write,
D. J. CLARKE,
Hippodrome, Birkenhead.

London representative,
E. LONGDEN.
122, Shaftesbury-avenue, London, W.1.

GRAND
OPERA
HOUSE,
HARROGATE.
WANTED, First-class Attraction, Musical preferred.
July 31 (3 nights).
Vacant through obliging manager.
Apply
WILLIAM PEACOCK.

THEATRE ROYAL, EDINBURGH.

WANTED, for June 26 and July 3. Wanted, for June 26 and July 3. Wanted, for June 26 and July 3.

FIRST-CLASS ATTRACTIONS.
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FIRST-CLASS ATTRACTIONS.

Must be new to Edinburgh and play twice nightly.

Send list of bookings, full particulars, &c., immediately to
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Telegrams: "It, Glasgow."

Telephone: 1545 Douglas.

GRAND THEATRE, BRIGHTON.
WANTED, Biggest Attractions Touring, June 19 onwards, various.
ANDREW MELVILLE, Grand Theatre, Brighton.

NEW THEATRE OXFORD.
WANTED, First-class Attractions only. Bookings: D'Oyly Carte and Carl Rosa Opera Companies, Sir Martin-Harvey, Cyril Maude, "Quality Street," Irene Vanbrugh, "The Lady of the Rose," "Ambrose Applejohn's Adventure," &c.
Apply, S. C. DORRILL.

COUNTY THEATRE, CHELMSFORD.
WANTED Known. Last week, big success with "Broadway Jones." Refer West End Productions, Ltd., 18, Charing Cross-road, W.C., for particulars re this date. A few autumn dates still available for first-class attractions. Three days preferred.
Autumn bookings include "The Edge o' Beyond," "Tons of Money," "The Quaker Girl," Carl Hertz and Company, "Selbit" in "Sawing Thro' a Woman," &c., &c.
Panto. wanted for Christmas.
Address, S. SLINGER, as above.

GRAND THEATRE, OLDHAM.
WANTED, brilliant Musical Attractions or Stars.
Aug. 28, Sept. 4, 18, Dec. 11.
A good twice-nightly Pantomime required Christmas week, 5 nights, 3 matinées.
Certainty only.
A Number One date in No. 2 town.
The Premier Theatre of Lancashire.
One of the largest stages.
Address, E. DOTTRIDGE, "Merivale," Clifton-drive, St. Anne's-on-Sea.

WANTED, Revue or Play (Dramatic), Monday next,
to follow Melville's "Daddalums."
Wire or 'phone,
ABRAHAMS,
Queen's Theatre, Poplar, London.

THEATRE ROYAL, ALDERSHOT.
WANTED, first-class Plays and Musical Attractions (twice nightly).
JACK GLADWIN,
Empire, Kingston-on-Thames.

WANTED, small Revues, Stock Dramas and Concert Parties, June 19, on; good business for right shows; shares only. Particulars, MANAGER, Electric Theatre, Coxhoe, Durham.

WANTED, FIRST-CLASS TWICE-NIGHTLY DRAMATIC or MUSICAL ATTRACTIONS (owing to postponement of tours). Theatre Royal, Leeds, July 17 and Aug. 7. Prince's Theatre, Bradford, June 26 and July 10. Hippodrome, Keighley, July 3 and 17. Address, FRANCIS LAIDLER, Prince's Theatre, Bradford.

COMPANIES WANTED.

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WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Oct. 2, 9, 23, Nov. 13.
GAIETY THEATRE, HASTINGS,
Oct. 9, 16, 30, Nov., on.
PLEASURE GARDENS, FOLKESTONE,
Oct. 2, 23, on.
PALACE THEATRE, RAMSGATE,
Sept. 4, Oct. 9, 16, 30, on.
THEATRE ROYAL, WORTHING,
June 29 (3), July 31 (3), Oct. 2, on.
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Apply, 52, Shaftesbury-avenue, W.1. Regent 1651. "Topobill, Piccy, London."

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WANTED, First-class Musical Attractions for July 24, Nov. 5, 13, Dec. 4, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

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WANTED, Attractions,
Aug. 7, 14, 21, 28.
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WANTED, Latest London Successes only for big Music Halls, North of England and Scotland, June 26, July 3, 17, 24, 31, Aug. 7 and 28. Full date sheets and lowest sharing terms to HORSFIELD'S AGENCY, Office 21, 26, Charing Cross-road, W.C.2.

ROYAL COURT THEATRE, WIGAN.

WANTED, a First-class Twice-nightly Attraction for Aug. 28.
to follow Stock Season of Dramatic Attractions.
Address, WORSWICK.

PERTH THEATRE.
WANTED,
First-class Attractions
for weeks of
August 14 and 21.
Must be something specially good.
Nothing too big.
Apply, J. H. SAVILE, The Perth Theatre.

PRINCE'S THEATRE, BLACKBURN.
WANTED, Monday next, June 19, Revue, Musical Show, first-class Drama; also July 10. Wire for Monday, E. H. PAGE.

BLACKPOOL GRAND THEATRE.
July 10
Unexpectedly vacant through obliging Manager.
WANTED, Attraction,
July 10.
Coms., T. C. WRAY, 28, Floral-st., W.C.

PANTOMIMES.
WANTED Known, First-class Pantomime Companies, communicate view Foreign Tour. Box 532, "The Era."

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Under the direction of Nelson King, Frank Forbes-Robertson,
in
a Repertoire of Selected Plays,
including
"THE CALL OF THE ROAD."
WANTED, No. 1 Theatres only.
Spring and autumn, 1923.
NELSON KING,
c/o A.T.M., 178, Shaftesbury-avenue, W.C.2.

BEN GREET
and
THE BEN GREET PLAYERS.

WANTED,
Autumn Dates,
for this unique combination.

The excellent receipts of this company submitted to managers if required.

Address,
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176, Shaftesbury-avenue, W.

"TILLY TAKES THE TILLER,"
The Super-farce, in three acts.
WANTED, June 19, July 3, on, with exceptns. Wire, BELL, Pier, St. Leonards-on-Sea.

Ventom Swift and Randolph Sutton present "HIGH HEELS AND STOCKINGS."
WANTED, July 3 (owing Pavilion, Glasgow, closing), July 31, Aug. 21, 28 (Midlands). Comms., VENTOM SWIFT. This week Alhambra, Barnsley. Next week, Hippo., Darlington.

WANTED, Monday Next,
"SHIP AHOY!"
"SHIP AHOY!"
A Comedy Burlesque. Printing ready. Wire, GALLIMORE,
Opera House, Burton-on-Trent.
H.A., 150, New-street, Burton-on-Trent.

"Darby and Joan."
"Her Mother's Sacrifice."
"Geoffrey Langdon's Wife,"
&c., &c.
WANTED, immediate dates. Refer here, where we are staying this week, owing to big success last week. REGINALD BROWN, Palace, Barnoldswick.

WANTED, Theatre, once or twice nightly, June 26, for
"The Rotters."
through obliging Mr. Milton Bode.
Apply, ARTHUR GIBBONS, Theatre, Royal, Blackburn.

"BEHIND THE SCENES."
"BEHIND THE SCENES."
"BEHIND THE SCENES."
WANTED, good Theatres,
June 26, North, owing to transferring date.
July 10 (?), between Newcastle and Aberdeen.
Also Aug. 7 (?) and 14.
ALFRED C. BROCKLEBANK,
This, Palace, Lincoln.
Next, Vict. Th., Ripley, Derbyshire.

Albert de Courville's Production,
"THE VERY IDEA."
WANTED, July 3, 24, 31, Aug. 7, 14.
HALDANE CRICHTON,
164, Alexandra-road, N.W.8.

"DADDALUMS."
Including Edward Irwin.
WANTED, First-class Theatres, June 19, 26, onwards.
"A WHITE MAN,"
By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
June 26, July 3, 10,
onwards.
Alexander Dumas' Masterpiece,
"MONTE CRISTO."
Wanted, Aug. 7, onwards.
"WHEN LONDON SLEEPS,"
By Charles Darrell.
Wanted, July 24, Aug. 7, onwards.
"MARRIAGE BELLS,"
By Andrew Emm.
Wanted, June 26, July 17, Aug. 7, onwards.
ANDREW MELVILLE, Lyceum T., W.C.2.

WANTED, for "A Night Out," Aug. 14 (South), Oct. 16.
"Blue Lagoon," Aug. 7 (South), Oct. 30.
"Kissing Time," Sept. 18, Nov. 20.
Coms., T. C. WRAY, 28, Floral-st., W.C.

WANTED, No. 1 Theatres or Music Halls.
"THE SPECKLED BAND,"
July 10, 17 (to follow Empire, Penge).
"A PAIR OF SILK STOCKINGS,"
June 26 (to follow Chelsea Palace).
W. FOSTER HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2. Telephone, Gerrard 7167.

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KATHARINE MORRIS
presents
"LOVE AMONG THE PAINT POTS,"
G. E. Jennings' successful comedy,
By arrangement with Reandean.
All the original scenery and dresses from the Aldych Theatre.
Also
REPERTORY OF HIGH-CLASS PLAYS.
Can arrange one or two weeks, or change bill midweek if desired.
WANTED, June 19, June 19, June 19.
Also June 26 and various, on.
Wire for June 19, ARTHUR KNIGHT, Palace, Salisbury.

WANTED, June 19 and July 3 weeks, the Mus. Melange, "PILOTS." Full cast 9 brilliant artists. GEORGE, Adelphi, Paignton, Devon.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Comedienne, age 20-25, for Amateur C.P. work; odd nights only. Apply, by letter, J. T. SNELLING, 1, Morley-avenue, N.22.

WANTED, for Panto., smart Dame Comedian for Ugly Sister, first-class Principal Boy, Demon King (bass or baritone); also Speciality Dancer (toe and ballet). Full particulars to FRANK E. FRANKS, Empire, Leeds. No callers. Silence a polite negative.

WANTED, for Revue, smart Comedian, Star part; rehearse Aug. 28, open Sept. 4. Full particulars, FRANK E. FRANKS, Empire, Leeds. No callers.

WANTED, good Leading Ladies and Gentlemen, Gentlemen for Heavies, Gentleman Baritone to play small juvenile part; Stage Carpenter and Baggage; Quartette of Operatic Vocalists, used to glees, madrigals, &c.; Gentleman with strong bass or baritone voice. Lowest terms, names addresses last two references, photo. Address for next three weeks to ARTHUR CARLTON, Colehurst, Worcester. Mark envelopes "Tour."

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. Phone, Regent 4329.

WANTED, Young, Tall Actor, to play "Chauffeur" in "The Rotters." Apply, with full particulars and photograph, stating lowest terms, to ARTHUR GIBBONS, Theatre Royal, Blackburn.

WANTED, Tenors, Basses. State ab. lowest, THOMAS, 69, Gloucester-st., S.W.1.

WANTED, for First-class Resident Concert Party. Good Pianist-Entertainer, one that can produce preferred; Smart Light Comedian, good feeder; must have good rep., and all-round performers. Rehearse Monday next. Lowest terms and photo first letter. CLAUDE DERWENT. Wire, GUV., Empire Theatre, Grantham.

WANTED, for Continent, Jazz Singers, must know all the latest numbers; Dancers, for Dance Hall; Pianists (£4 per week). The GLOUCESTER MUSICAL AND VARIETY AGENCY (Lic. L.C.C.), Gloucester-mansions, Shaftesbury-avenue, W.

WANTED, smart lad, for Double Act; long tour; good salary. Security required. Age, photo if possible, to GOODMAN, 36, Eglinton-road, Bow, London, E.3.

WANTED Known. Young members of the Profession finding progress difficult are invited to meet to consider a co-operative scheme (limited company) now formed to provide opportunities, advancement study, exhibition, acting, and the formation of a Stock Company. Free members agency, &c., and as may be decided. No personal outlay. For interview write The SECRETARY, The Studio, 30, Gloucester-crescent, N.W.1.

ARTISTS' WANTS.

WANTED, Engagement, of any kind, by Prof., age 36. Reliable. MACK, 99, Frobisher-road, Hornsey, N.

MUSIC HALL ARTISTS WANTED.

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GOOD STRONG TOPS.
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And Acts of all descriptions, for dates in August, Sept., Oct., onwards.

Date Sheet and rock bottom terms for direct booking to

MANAGER.

Hippodrome, Stockport.

WANTED, Acts of every description. Trial Turns arranged. Letters, FRED DURHAM'S AGENCY, 303, Lyham-road, Brixton Hill, S.W.2.

WANTED, Acts of Every Description. Write or call. Full pars. in first instance.
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WANTED, Circus Artists, all lines. Those known to me, write at once.

Bronco Riders.

Texas Whip Crackers; own horses.

Big Acts.

Circus Families.

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Circus, Clacton-on-Sea

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WANTED Known, ROLLO, on the High Rope; at liberty for Circuses, Galas, or Carnivals. This week, York Gala. For terms, 98, Peel-st., Rochdale.

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WANTED, Leaders with Libraries, Instrumentalists (strings only), LINER ORCHESTRAS. Call and interview, ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, good Violin Leader for small Orchestra in Cinema (West End). Terms, experience, &c., to Box 505, "The Era."

WANTED, good Leader-Violinist for Pic. and Var.; used to high-class music. Terms, refs., &c., to M. D., 4, Watcombe-terrace, Taunton.

WANTED, first-class Leader-Violinist; must be thoroughly used to varieties, sober and reliable; M.U. members only. Copies of references, age, &c., to open June 26, PARKS, Conductor, Hippodrome, Coventry.

WANTED, Violin-Leader and all Orchestral Instrumentalists, Seaside Season. Soloists.

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WANTED, Musicians at first-class Variety Halls.
Nottingham Empire: 1st Violinist.
Edinburgh Empire: 'Cellist.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned Hall.

WANTED, Violinists to demonstrate the "Violin Tunometer." Good commission paid. No outlay.
Sample sent to anybody.
E. R. WILKINS, 30, Cardiff-road, Luton.

WANTED, Violin, First, for Cinema. Apply, with instrument, MILE END CINEMA, 44, Mile End-rd., E., any time after 2 o'clock Wednesday or Friday.

WANTED, Real Good Violinist, for Trio. State exp. and lowest terms. M. D., Palace Cinema, Walton-on-Thames.

WANTED, good Violinist, who would join Pianist for Practises, mornings only; Kensington district; good reader essential. Box 516, "The Era."

WANTED, Good Violinist, to join Experienced Pianist (who has good library). Mutual advantage. Box 510, "The Era."

WANTED, Cornet and Trombone for Croydon Old Town Band, Pitching; suit pensioners. Apply, D. RAPKINS, 2, Running Horse-hill, Old Town, Croydon.

WANTED, at once, Good Solo Cornet, Solo Trombone, Monster Bass, Drums, &c. Open at once for Colwyn Bay. Bob Hicks write, also 20 Competent Musicians willing to join crack Territorial Regt. Good engagement. Apply, STUNT, Bandmaster Guy, 12, Little Pulteney-street, W. 'Phone, Gerrard 1442.

WANTED, immediately, Clarinet; flat pitch; opera tour. Terms, full pars., "M. D.," 34, Cranbourn-st., W.C.2. (Letters only.)

WANTED, a Thoroughly Experienced Celliste, for Café Trio. S.E. Coast. 4½ hours daily. About 10 weeks. Apply, Box 531, "The Era."

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WANTED, 'Cello and Tympani, Aug. 7 to Sept. 23. State Mus. Com. or similar exp., age, refs., terms, once nightly, 8 p.m. SHEPHARD, M. D., 88, Pershore-rd., Birmingham.

WANTED, a first-class 'Cellist for Hotel, 3 times daily, near Margate; commence July 15; audition essential. Salary expected to R. ZELBA, 107, Highbury New Park, Highbury, N. Interview by appointment only.

WANTED, immediately, Good Violoncellist, for Small Cinema, South London. Salary, for summer months, £1 10s., 6 evenings only. Write, Box 507, "The Era."

WANTED, Good 'Cellist and Pianist, to rehearse under well-known Musical Director, with view to engagement. Box 527, "The Era."

WANTED, Flute Player, for Pictures, about 30 hours a week, including Sundays; permanent engagement. State lowest terms (no union in Worthing), age, references, &c., to SEEBOLD, The Dome, Worthing.

WANTED, first-class Organist-Pianist (pedal organ) for solo work; Kent. Apply immediately, lowest terms, ABBOTT, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, Portable Organ Player to join lady and gent., select pitching seaside, Shares. HUGHES, 10, Guildford-street, Brighton.

WANTED, Young Lady Relief Pianiste; S.E. district; evenings, and 2 matinées. Open immediately. Apply, MAY WALTER ORCHESTRAS, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, Pianist, capable of taking charge of small Band for 8 weeks' Season, to play a Light Concert Programme in the open at an Inland Health Resort, commencing Saturday, July 8; 28 hour week of 7 days. Send refs. and terms to J. McCALL, Mus. Dir., 219, Grimsby-road, New Cleethorpes, Grimsby.

WANTED, good Pianist, to join Singer and first-rate Violinist. Particulars to WEST, 17, Clegg-street, Plaistow, E.13.

WANTED, a Relief Pianist, for Summerland Cinema, at Muswell Hill. Audition 12 o'clock Wednesday morining.

WANTED, a Pianist, lady or gentleman, to join Dance Orchestra with good prospects, for coming season; must be of good address and appearance, and reside in S.W. London; small experience essential; evenings only; if convenient enclose photos. Apply to Box 535, "The Era."

WANTED, Portable Player with own harmonium; vocalist. State lowest, Seaside, MALCOME, 15, Glebe-st., Sunderland.

WANTED, for small high-class Café, South Coast, Harpist and Violinist, or Trio; 3 hours daily, for July and August. State terms, &c., PROPRIETOR, 6, Irongate, Derby.

WANTED, Lady Drummer for Seaside Orchestra, July 15 (8 weeks); 25 hours weekly; lowest terms and reference. Box 520, "The Era."

WANTED, a Trio (violin, piano, and 'cello), for Hotel. Three times daily, six days a week, including Sunday. All food supplied. Apply, EDWIN SCARFE, New Malden Picture Theatre, Malden, Surrey.

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'Phone: 5902 Hampstead.
Licensed by the London County Council.

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WANTED Known,
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Walham Green, S.W., conducts Orchestral Classes daily for all instruments at Westbourne Park Studios (address above).
Special advantages offered for inexperienced Drummers. Coaching for Classical and Jazz work provided. Drums and effects on premises.
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Interview and audition any morning except Saturdays.
Complete Orchestra, Trios, and Deputies provided at shortest notice.
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All instruments provided.

All Applications for Classes, Orchestras Trios, Registration (for engagements) to W. E. BOYCOTT.

Westbourne Quartette (Ladies) free for seaside engagement.

WANTED, Violin-Conductor, Rep. Violin, 'Cello, Basso and Pianist; must be double-handed, playing mandoline, guitar, or other instrument; must be competent with light music, and able sing in Italian ballads or light stuff. Apply, GENARD, 120, Albert-st., Regent's Park, N.W.1.

WANTED, Band of Four, at a very reasonable price, for day and evening performances in Dancing Gardens. Apply, CASINO, 160, Finchley-road, N.W.3.

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WANTED Known, E. O'ROURKE, Musical Director (Baton or Piano), Composer and Arranger; 10 years M. D., Royal Jubilee Hall, Weymouth; thoroughly experienced in all branches of theatre, music hall, and cinema music. At liberty shortly. Conservative Club, Weymouth.

WANTED Known, HARRY RICHARDSON, Mus. Dir., dis. 28, Union-street, Market Rasen.

WANTED, Engt. by Mus. Dir (pianist) (double violin or viola), exp. all lines; also Violinist, together or sep.; library; small cinema pref.; A.M.U.. BROWN, Mus. Dir., Empire, Stroud, Glos.

WANTED Known, F. Haydn Jackson, Musical Director, baton or violin, at liberty Monday next, owing to hall closing; any biz.; refer Manager here; resident, tour, or would deputise for M. D. or Violinist; good library. MUSICAL DIRECTOR, Hippodrome, Accrington.

WANTED Known, Pianiste-Mus. Director, free; fine library; expert fitter; reasonable terms. 53, Rattray-rd., Brixton.

WANTED, Engt., Violinist-Dir. in Cinema; first-class library. VIOLINIST, 5, Dunheved-rd., Thornton Heath.

WANTED, Engagement by Piano Conductor, Cinema, Variety, Revue; good orchestrator and composer. G. JARETSKY, 28, Gerrard-street, W.C.1.

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WANTED Known, E. C. BRIERLEY, Pianist-Conductor; 8 years' Hip., Leigh, at liberty (through closing) for Season Engt.; Resident, Tour, or would deputise. 41, The Avenue, Leigh, Lancs.

WANTED, Engagement as Violinist-Conductor. Leader or Rept.; experienced opera, var., pictures. CROFT, 1 Jordan-av., Kimberley-st., Hull.

WANTED Known, MR. J. HORTON, Pianist-Conductor, lib. Mon. next, through closing. Wide experience. Big library. Any business. Address, 25, Haworth-street, Bolton.

WANTED, by Pianist-Cond. Comp. Arrange, &c.—HORACE C. VERNON, 21, Tenter Brow, Stalybridge.

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WANTED, Engagement by Rep. Violiniste, afternoons or evenings. (MISS) H. G., 69, Fulham Park-gardens, Fulham, S.W.

WANTED, Engagement, by exp. Rep. Violinist; evenings only; North London preferred. VIOLINIST, 87, Allison-road, N.8.

WANTED, Engt. by young and experienced Violinist; repet.; good tone; can lead when required. 26, Sunbury-mansions, Shoreditch, E.2.

WANTED, engagement, Violin, Repet. or Second; experienced; thoroughly reliable; anywhere. H. FOREMAN, 45, Bailies-causeway, Hamilton, N.B.

WANTED Known, Violinist, experienced all lines, Repet., able to lead, go anywhere; moderate terms. 45, West Hill-road, Southfields, S.W.18. 'Phone, Putney 282.

WANTED, by Violinist, young, Engagement, as Rep. or Solo, in Small Cinema. Good tone. Familiar with Tavans. &c. Small salary. Write, D., 24, St. Olaf's-road, S.W.6.

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WANTED, Engagement by lady Violinist-Leader; thoroughly experienced in cinema work; afternoons and Sundays. MISS A. WOOD, c/o 54a, Church-st., Camberwell, S.E.5.

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WANTED Known, First-class Violiniste, lead or sub-lead, own library, wants good Cinema Offer, S.W. preferred, VIOLINISTE,
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WANTED, Good Engagement, or Deputising. NETTA MACLENNAN, Violinist, 26, Quex-road, N.W.6.

WANTED, Engt., exp. Violiniste, trained on Continent. Free June 24. Any distance, coast pref. Would deputise, afternoons. 37, Priory-rd., Bedford Park, Chiswick.

WANTED, Engagement by Violiniste; good library; pictures well fitted; would deputise.
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WANTED, by young lady Violinist (not orchestral), Engagement in Cinema; own library. Address, terms very moderate, VIOLINIST, 340, South Lambeth-road, Stockwell, S.W.

WANTED Known, Violiniste and 'Celliste, experienced (together or separately). Library. If cinema, piano direction preferred. 75, Charminster-road, Bournemouth.

WANTED, Engt., by Violiniste, experienced in orchestral work. MISS LIZZIE MATTHEWS, 230, Croxted-road, Herne Hill, S.E.24.

WANTED, by Lady Violinist, A.R.C.M., Engt., First or Second; any bus. Disengaged July 28 to Sept. 9. (Or as Pianist-Accompanist.) Pars., Box 514, "The Era."

WANTED, by Experienced Lady Violinist, Engt., Rep., or Second, or Lead. Trio in small cinema or café. Library. Low terms. London or suburbs. Box 513, "The Era."

WANTED, through theatre closing, engagement as First Violinist; any business; abstainer; experienced; reference present Conductor. ALFRED BARNSHAW, Hippodrome, Birkenhead.

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WANTED, Engt., experienced Violinist. C. RATCLIFFE, 49, Fairbridge-rd., Upper Holloway, N.

WANTED Known, First Violin (pro.) diseng. 24th inst. Opera and Concert experience, &c. 1, Summer-villas, Alton Park-road, Clacton-on-Sea.

WANTED, by Violinist, deputising from July 16 to Aug. 6, during theatre vacation; Repet., first or second; any business; reliable; Seaside preferred; can arrange longer or shorter. SHELTON, 3, Southampton-street, High Holborn, London.

WANTED, Engt. by thor. exp. Violinist, any business; experienced first-class Cinemas; Manchester district preferred; excellent refs. Box 522, "The Era."

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WANTED, Engagement by real Solo Cornet; first-class experiences, all lines. Address, CORNETTIST, 90, St. Olaf's-road, Fulham, London.

WANTED, by first-class Solo Cornet, engagement, in any business; experienced in all lines; splendid references; open to go anywhere; M.U. Apply to FANFARE, 67, Brougham-terrace, West Hartlepool.

WANTED Known, brilliant Solo Cornet, combining saxo., dis. two weeks. GROSSMAN, 10, Goldhawk-road, Shepherd's Bush, W.12.

WANTED, Engagement, by Experienced, Reliable Solo Cornet; transposer; string or military; highest refs. Address CORNET, 50, Bark-street, Bolton, Lancs.

WANTED Known, Solo Cornet and Trumpet, brilliant soloist, disengaged; any distance. TROMP, 13, Fairfield-terrace, Fairfield, Bath.

WANTED, Engagement by first-class Solo Cornet, exp. all lines. "CORNET," 16, The Circus, Greenwich, S.E.10.

WANTED, Engagement by excellent Solo Cornet (late Municipal Orchestra); exp. all lines; best of refs; at liib. now. COOKE, 213, Ladbroke-grove, W.

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WANTED, engagement by experienced Clarinet; any business; will deputise; high or low pitch. CLARINET, 12, Fransfield-grove, Upper Sydenham, London.

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WANTED, ENGAGEMENT BY FIRST-CLASS SOLO CLARINETTIST AND FLAUTIST; SEASIDE PREFERRED; RELIABLE PLAYERS. THEATRE, GOLDEN HILL, STAFFS.

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WANTED, Engagement by Solo Clarinet; any business; high or low pitch. SHEEHAN, 58, Shenley-road, Camberwell, London.

WANTED, Engagement, Clarinet, ex. any bus.; would deputise. CLARINET, 70, Princess May-rd., Stoke Newington, N.16.

WANTED, Engt. by experienced Double Bass, Café, Hotel, or Cinema; would deputise; disengaged June 19. MISS FLORENCE BELL, 33, Albert-rd., Walthamstow, E.17.

WANTED, Engt. by Double Bass, dis. June 24, any biz.. M. U. AMERIS, 24, Brook-rd., Twickenham.

WANTED Known, disengaged, Double Bass, West End experience; standard works and varieties. D. B., 24, Marlborough-hill, N.W.8.

WANTED Known, Double Bass (4-string), exp. any bus.; at liberty through reducing orchestra. T. CHAPMAN ALLSOPP, Elgar House, Fitzwilliam-rd., Rotherham, Yorks.

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MUSICIANS' WANTS.

WANTED, Engt. by Double Bass (doubles piano); anywhere. BASSO, 136, Horseferry-road, Westminster, S.W.1.

WANTED, Engt. by exp. Trombone, perm., London dis. only; season or tour. SMITH, 5, Cobden Greenbank, Blackburn.

WANTED, engagement by Trombone; thoroughly experienced. A. BOSTOCK, 18, Bridgestocke-road, Bristol.

WANTED, Engagement, Trombone; good soloist and very reliable in all businesses. H. FAWCETT, 9, Victoria-st., Scarborough, Yorks.

WANTED, by Trombonist, Seaside Engt. with Military Band; now at liberty; good refs. TROMBONIST, 90, Upper Clapton-road, London, E.5.

WANTED, by Trombone, any business. Liberty June 25. End of tour. HAYDN LONG, First Trombone, Carl Rosa Opera Co., King's Theatre, Hammersmith, London.

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WANTED, at once, Engagement, Euphonium. Experienced. REDGWICK, Gt. Bardfield, near Braintree.

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WANTED, by exp. 'Cellist (gent.), Sunday engt., would also deputise, any evening; used to high-class programmes. 133, Southbury-rd., Enfield.

WANTED, Engagement as 'Cellist, London or suburbs; S.E. preferred; Café, Hotel, or Cinema; experienced; familiar with standard suites, Zerco, Tavan, &c.; open to deputise; Town, Seaside; terms strictly moderate. Address, A. GRIFFENHAGEN, 61a, Tremaine-rd., Anerley, S.E.20.

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WANTED, by Flautist, Engt., good piccolo soloist; experienced; would deputise. FLAUTIST, 10, Stanger-rd., S. Norwood, S.E.25.

WANTED, Engagement, by Flautist, owing to cut in orchestra; high and low pitch and military. GEO. R. HARDY, 17, Vernon-terrace, Brighton.

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WANTED, Engagement by Relief Pianiste; thoroughly experienced and reliable; large library; accept low summer terms; open at once. Write, MISS MARION, 660, Fulham-rd., S.W.6.

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WANTED, by young lady Pianist, Engagement. South London. Cinema Orchestra or Café, &c.; small salary. Write, 5, Forthbridge-rd., S.W.11.

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WANTED, by Pianiste (living S.W. London), Seaside Deputy Engagement from July 3 to 16th; Orches. or Relief. Box 530, "The Era."

WANTED Known, Pianiste (orchestral), thor. exp., desires Engt., hotel or café, London, suburbs, or seaside. (Residing Dublin at present.) Box 525, "The Era."

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WANTED, Engt. by good Orchestral-Pianist and Organist, Pipe Organ or otherwise; would also deputise or act as relief. "PIANIST," 135, Harold-rd., Leytonstone, E.11.

WANTED, Engt. by Cinema Organist-Pianist; experienced on pipe or Mustel; London district preferred. ROBT. W. PEEL, 183, Welbeck-road, Newcastle-on-Tyne.

WANTED, by Cinema Pianist-Organist, Engagement; experienced Orchestral or Solo; good reader. 18, Albemarle-road, Gorleston-on-Sea.

WANTED, Engt. by smart Orchestral Pianist; thoroughly exp. in all arrangements; cinema, café, concert, &c. A. D., 66, Dalberg-road, Brixton, S.W.2.

WANTED, by smart young Pianist, age 21, good sight reader, seeks situation as Pianist and Accompanist; thoroughly used to orchestral, solo, and Concert Work. Write, S. FRANK SMITH, "Lyndhurst," Rosebery-avenue, Linslade, Bucks.

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FRENCH SEASON AT PRINCE'S.

The Guitrys are back in London, brought over by Mr. Charles B. Cochran, who opened a season for them at the Prince's Theatre on Monday. They have a budget of plays with them, including several by M. Sacha Guitry which we saw on their last visit.

One of these, "Pasteur," with M. Lucien Guitry in the name-part created by him, was an attraction potent enough to fill the house on Monday in spite of the heat.

The play wears well. Much of it is good drama, as well as being a powerful study of a great character. The scene of Pasteur's attack on his colleagues, and that of the visit of the boy-patient, the first test of the rabies' inoculation, are as intensely moving as ever—that is, with M. Guitry as the central figure. It is impossible to imagine the play without him, so completely is he identified with the character. He brings Pasteur to life. Not only does he convince us of the faithfulness of the portrait, but he suggests the kinship with it of every other great man. The amazing thing about the impersonation is the impression conveyed of the force generated in a great soul moved by an overmastering passion.

M. Fauchois is good in the part of the Doctor, giving an idea of a disciple's faith and adoration. There is a charming performance by "Le Petit Jean" as the boy, Joseph Meister. The company includes M. Mauger as L'Elève, M. Berthier, M. Valbret, and M. Lecressenière in his orginal part of Carnot.

THE CARL ROSA SEASON

At Hammersmith.

The Carl Rosa season at the King's Theatre, Hammersmith, is going with a rare swing, and the enthusiasm of the audiences is, like their numbers, increasing nightly. Indeed, despite the heat, the business done has been very good. The illness of Mr. Gerald O'Brien, the young Irish tenor, who was to have appeared twice last week, brought Mr. John Perry into the cast again as Romeo to Miss Neilson's Juliet in Gounod's opera of that name on Friday, and their vocalisation was admirable. Doris Woodall, as Azucane and Kate Campion as Leonora scored a big success on Saturday in the ever-familiar "Il Trovatore," while Gwynne Davies was at the top of his form as Manrico. The biggest personal triumph, however, was reserved for Eve Turner on Monday, when she interpreted her favourite rôle of Madam Butterfly, to the Pinkerton of Mr. Evert Miedema, a new Dutch tenor, who was making his first appearance in opera in English. Miss Turner sang and acted with remarkable feeling. Her voice, of rare quality, found full scope in Puccini's tuneful music, and she was rewarded with half-a-dozen curtains at the end of the first act. Mr. Miedema was quite good, Mr. Kingsley Lark was first-class as the Consul, and Gladys Parr excellent in the part of Suzuki. The orchestration was always arue under the direction of Mr. Paul Kochs. Last night "Carmen" was again presented, with Doris Woodall giving one of her customary incomparable performances.

"ALL BLACK."

At the Elephant.

Mr. Will Garland is this week presenting this popular South American revue in six scenes, with success. The company of 25 coloured performers include Will Garland, Rosie Garland, Stella Dawson, John Mounsey, Eddie Emerson, Bert Russell, &c. A feature of the novel show—especially to South Londoners—is the chorus of Creole Beauties. The many songs gave pleasure to the audience, while the dancing is also worthy of mention.

ACTORS' CHURCH UNION.

The annual public meeting of the Actors' Church Union was held yesterday at the New Theatre, St. Martin's Lane, by kind permission of Lady Wyndham and Mr. Matheson Lang.

The annual fete and sale will be held at the Caxton Hall, Westminster, on Friday, June 16, 1922. It will be opened at 3 p.m. by the Lord Bishop of Willesden and Mrs. Perrin, and there will be many novelties.

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KIMBERLEY AND CLYDE'S REPERTORY COMPANY.

Messrs. F. G. Kimberley and Dennis Clyde's company, who are having a successful short season at the Leicester Theatre Royal, where they are presenting some excellent plays, are becoming firm favourites. The two new productions, "The Coalbrooke Poisoning" and "The Ragged Cavalier," which Mr. Dennis Clyde produced here on May 18 and May 29, were well staged and exceedingly well presented by his company, amongst whom are Miss Annette Howard, Miss Ethel Masterson, Miss Margaret English, Miss Doris Brookes, Messrs. Chas. M. Julian, Allan Warde, William Cloake, Richard Ferris and Dennis Clyde.

PARIS THEATRE RECEIPTS IN 1921.

During 1921 the total receipts of Paris amusements reached the record of 250,877,364 frs., compared with 219,455,194 frs. in 1920, and 148,471,329 frs. in 1919. These figures include the 10 per cent. poor rate and the "war tax" on entertainments. The amount is perhaps increased by the fact of the heavy increase in prices of admission and the taxes more than the great number of spectators. The receipts of the four subvention houses were 28,692,933 frs.; other regular theatres, 75,906,998 frs.; cinematograph halls, 75,889,667 frs.; music halls and café concerts, 53,982,693 frs.; circuses and skating rinks, 9,061,046 frs.; dancing saloons, 6,458,523 frs.

In addition the tax collector claimed 4,557,738 frs. for private shows for which admission was charged, and also 1,202,309 frs. as "abonnement" tax (a fixed sum on similar shows for which no official control was exacted).

The receipts at the Paris theatres were (in francs): Opera, 9,097,885; Opera-Comique, 9,424,556; Comedie Francaise, 6,470,035; Odeon, 3,700,457; Antoine, 2,081,317; Ambigu, 1,927,253; Apollo, 2,366,671; Athenée, 2,196,164; Bouffes Parisiens, 2,738,098; Capucines, 1,125,973; Theatre des Champs Elysées (open only during a part of the year 1921), 1,345,603; Chatelet, 5,341,433; Cluny, 1,147,581; Edouard VII., 2,373,910; Femina, 1,720,606; Gaité, 4,435,011; Grand-Guignol, 1,372,887; Gymnase, 2,745,930; Michel, 1,367,566; Mogador Palace, 3,100,620; Nouveautés, 1,121,141; Palais Royal, 4,101,664; Theatre de Paris, 2,712,761; Porte St.-Martin, 3,902,425; Potiniere, 1,238,768; Renaissance, 1,736,178; Theatre Sarah Bernhardt, 2,735,709; Scala, 1,466,951; Trianon, 1,935,471; Varietés, 3,905,266; Vaudeville, 3,692,325; Vieux Colombier, 1,168,967; Arts, 311,213; Empire, 892,880 (closed since last summer for rebuilding); Deux Masques, 404,558; Nouveau (Grevin), 124,242; Alhambra, 3,688,696; Casino de Paris, 6,353,236; Folies Bergere, 6,902,300; Olympia, 3,989,930; Nouveau Cirque, 2,867,540; Medrano, 1,714,120; Mayol, 2,265,400; Cigale, 1,552,603; Cirque de Paris, 1,612,380; Ba-Ta-Clan, 2,015,160.

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"MRS. WINTERBOTHAM'S WOES."

Farce-Comedy, in Three Acts, by Harry Wall, Produced at the Prince's Theatre, Bradford, on June 12.

Maurice Winterbotham ..... Mr. Hugh C. Dempster
Gladys Winterbotham ..... Miss Doris Emney
Rev. Henry Winterbotham ..... Mr. Ernest Ruston
Ellen ..... Miss Katie Johnson
Pattie Jenkins ..... Miss Blanche Emney
Mrs. Winterbotham ..... Miss Sydney Fairbrother
Cecil Thistlethwaite ..... Mr. Forrester Harvey
Frederick Winterbotham ..... Mr. E. J. Caldwell
Wilhelmina ..... Miss Katherine Wilson
Mrs. Jenkins ..... Miss Ethel Stalman
Mrs. Boolger ..... Mrs. A. B. Tapping
Hardacre ..... Mr. J. H. Taylor
Mrs. Armitage ..... Miss Alice Mansfield
Vera ..... Miss Katie Johnson
Hilary Armitage ..... Mr. Bertram Siems

The Rev. and Mrs. Winterbotham live at the Vicarage, Chilsworth, a remote village in Wiltshire, where Mrs. Winterbotham cultivates imaginary ailments, which vary with the varying conditions of available domestic service. At the period of the opening of the play Mrs. Winterbotham is ruling the household from her invalid chair, this denoting a shortage of maids. Consequently, it can be imagined what her feelings are like when into the rural peacefulness of this old country vicarage are dumped, first a step-son, who has roughed it for many years in Canada, and next an orphaned niece, who has picked up many masculine ideas while "Waacing" it in the Army. The exploits of these two, who find they have much in common, have kept the household in a perpetual state of turmoil, and they culminate in the two of them being arrested for driving a motor-bike and side-car to the danger of the public.

The arrest is the last straw for Mrs. Winterbotham and her husband, who, after consultation, decide to offer passages to Canada and a large sum of money to the two miscreants, on conditions that they get married and sail away. Then the discovery is made that they are each already married to someone else, but have been afraid to acquaint the vicar and his wife of the fact.

From this point the fun becomes fast and furious, and there is no need to detail the intricacies of an amusing plot. In the third act the tangle is successfully straightened out to the satisfaction of everybody concerned, with the exception of Mrs. Winterbotham. The cast is a most effective one. Miss Sydney Fairbrother as Mrs. Winterbotham has a part after her own heart, and causes much laughter by her amusing impersonation. Miss Katherine Wilson makes a boisterous Wilhelmina, the niece, and plays the part to the manner born. Mr. E. J. Caldwell is a convincing Canadian. As Cecil Thistlethwaite Mr. Forrester Harvey is an unqualified success, while Mrs. A. B. Tapping and Miss Alice Mansfield as the mothers-in-law cause much merriment. Mr. Ernest Ruston as the Rev. Henry Winterbotham gives a capital impersonation of a much-harassed cleric. There is a clever little character sketch of a bucolic policeman, for which Mr. J. H. Taylor is responsible; Mr. Hugh C. Dempster as Maurice Winterbotham and Miss Doris Emney as his sister Gladys play well together; Miss Katie Johnson doubles the parts of Ellen and Vera and makes the most of her opportunity in the first act. Miss Blanche Emney is a pleasing Pattie Jenkins; Miss Ethel Stalman is a capital Mrs. Jenkins; and Mr. Bertram Siems makes a good impression as Hillary Armitage. At the first performance the play, which was produced by Mr. Bernard Hishin, under the personal direction of Miss Sydney Fairbrother, was received with the utmost enthusiasm. There will be a short tour of the provinces, after which the farce will be presented at a London theatre.

"HOOCH AYE."

At the Alexandra, Stoke Newington.

In this revue, acting, singing and dancing are of the brightest character, and the pawky humour of the two Scottish comedians, Jim Jessiman and Harry Niblock, kept the audience on Monday night in fits of uncontrollable laughter. The former artist possesses a quaint and subtle sense of humour, which should ensure him a warm welcome in the metropolis. Mr. Harry Niblock, in his impersonations of railway porter, shopwalker, &c., has also his special brand of Scotch humour, and his facial play is particularly good.

Callum McCall has a fine baritone voice with good histrionic ability, while Teddie Gibson scores heavily in sundry dances. Misses Jenny Roy and Ray Cardle have little to do but sing, and their efforts are entirely acceptable. One of these ladies has an exceptional soprano, but the programme is not very informative as to 'who's who," or which is which. Twenty young and pretty girls in various changes of dainty apparel evince intensive training in their various evolutions and dances; the select eight would grace any stage.

The dialogue is smart and consistently funny, and the music directed by Mr. Norman Clay is brisk and exhilarating. Mr. Henry Lees may be congratulated on the début in the metropolis of his Scotch revue, for which he has done his best to ensure a big success.

"DRINK"

At Stratford Theatre Royal.

Miss Henrietta Schrier makes a welcome return visit to the Theatre Royal, Stratford, this week. She is very popular here, as was evidenced during an interval on Monday night, when she was the recipient of a beautiful bouquet from the numerous admirers. The drama, "The Curse o' Drink," is Mr. Arthur Shirley's adaptation of Zola's famous novel "L'Assommoir," and Miss Schrier plays the part of Gervaise with much force. She is supported by a capable company, and the play is well mounted.

INDUSTRIAL WELFARE SOCIETY.

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Benefit Performance at the Pavilion.

THE Industrial Welfare Society, of which H.R.H. the Duke of York, K.G., is president, and in the work of which he takes such a keen interest, exists for the purpose of focussing and developing the many activities, industrial, educational and recreational, indicated by the word "Welfare."

Under the patronage of the President, the Duke of York, a special performance was given at the London Pavilion recently in aid of the Society. On the programme was reproduced a letter from the Duke which read as follows:—

"I appreciate and welcome the opportunity so kindly provided by Sir Harry Lauder this evening of introducing to the general public the aims and work of the Industrial Welfare Society, of which I am proud to be the President."

THE PRIME MINISTER'S MESSAGE.

"I have carefully watched the growth of the Welfare movement in all directions during the last three years, and am convinced of its usefulness in promoting closer co-operation and good feeling between all sections of the industrial community. The Industrial Welfare Society is engaged in constructive work of the highest national importance, and I commend its object to the serious consideration of every employer in the land."

SIR HARRY LAUDER WROTE:—

"I am delighted to find, on my return to the old country, that the tremendous importance of Welfare work is not being overlooked. To bring greater happiness into daily toil, friendship into industry, and to arouse a deeper sense of comradeship all round, will mean a heavy task. But what I have seen of the work of the Industrial Welfare Society I am certain that it is playing no small part in making such things possible."

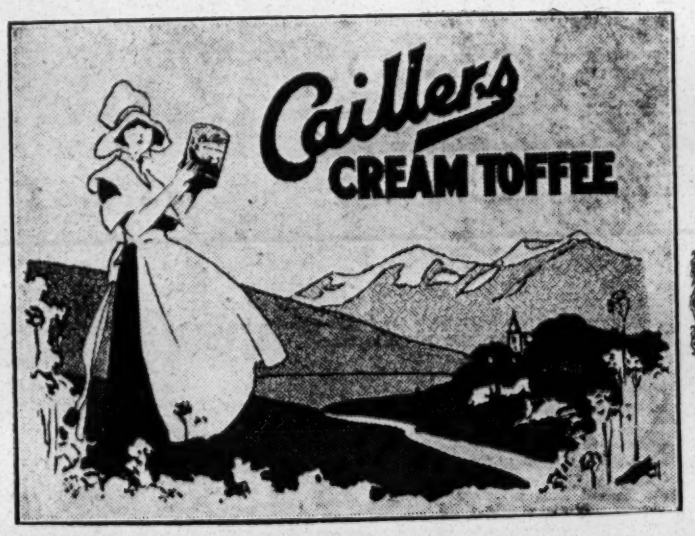
THE DUKE OF YORK BUYS TOFFEE.

There was a representative audience present. The programme was a most entertaining one, and on all hands one heard it referred to in terms of warm appreciation.

Sir Harry Lauder, in addition to singing a number of his most popular songs, subsequently conducted an auction in aid of the funds of the Society, during which he disposed of one of his favourite sticks.

The Duke of York, evidently the possessor of a sweet tooth, did not make a bid until a box of Caillers' toffee was put up, and keen bidding started after H.R.H. made his first offer. The Duke had evidently made up his mind to secure the box, however, and ran the bidding up to £5 before it was knocked down to him, amid loud applause from all parts of the house. The Duke seemed well pleased with his purchase, and Sir Harry Lauder's face was wreathed in smiles as he let the hammer fall.

Several more lots of Toffee were offered by Sir Harry Lauder, and the public, following the example of H.R.H. the Duke of York, bid for these in no uncertain manner, and the anxiety to become the possessor of one of these packets caused great excitement and brought forth many Treasury notes to swell Sir Harry's fund.



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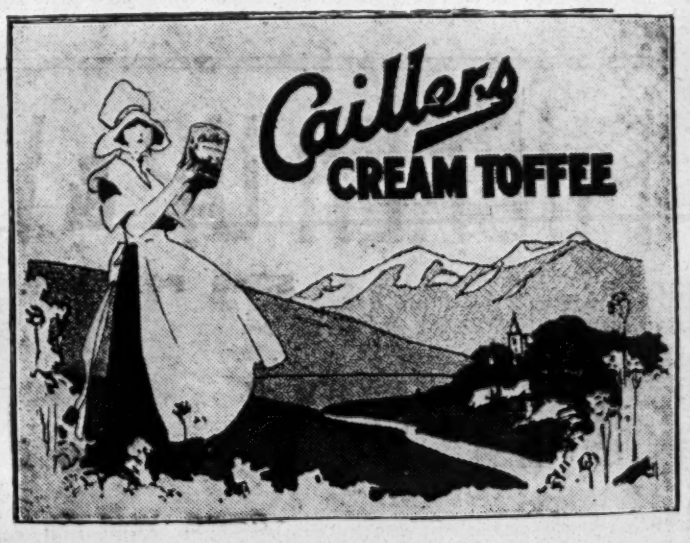

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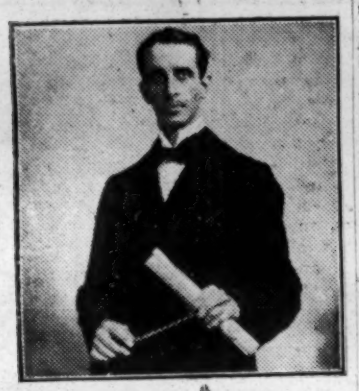
THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

HOLMAN SHACKLETON.

Mr. Holman Shackleton, musical director of Hammonds, Ltd., Hull, studied music from infancy, but took matters seriously at the age of eleven, under the tuition of Mr. J. E. Hodgson, Mus. Bac., and well remembers playing clarinet concertos at his organ recitals, having to stand in the pulpit, being only just big enough to see over the balustrade.



[*Photo, Turner and Drinkwater, Hull.*
H. SHACKLETON.

He obtained his first professional engagement at the age of 15 at Glasgow, at an exhibition. Concerts, morning and afternoon, then music hall turns during part of the evening, finishing the day with another concert programme.

He eventually left Glasgow with many illusions shattered, but resumed his studies, and won an open scholarship at the Royal College of Music, London, for three years, taking clarinet, piano, and harmony, with the usual classes and orchestral practices. He thought Sir Charles Stanford very severe, but Mr. Shackleton has since learned to admire his work and method.

He left London to play at Bridlington, where he remained four seasons, doing concert work in the winter, then went to Brighton with the Municipal Orchestra, where he remained another four years, leaving there to go to Torquay, where he remained for three years with the town's Municipal Orchestra, which at that time was under the conductorship of Mr. Basil Cameron. Leaving Torquay, he took up his present position as musical director to Hammonds, Ltd., Hull, one of the largest emporiums in the North of England, and has had five years' continuous success, arranging and playing two fresh programmes every day, besides running Sunday concerts at Hull, Bridlington, and Hornsea. Having to take the orchestra by motor, rehearse, feed them, give a concert, and return the same night requires energy, but the life has its compensations and its humorous side, as reflected in requests such as the following: "Will you play 'Tram Mary' ('Traumeri'), by Shew-bert?"

Mr. Shackleton confesses to having two hobbies, the first being "hard work" and the other "writing lyrics." By this, one can gather that his work is also a pleasure to him.

ROYAL ACADEMY OF MUSIC.

Centenary Celebrations.

In the manner in which its pupils are scattered all over the world and are engaged in disseminating its teaching and its traditions, the R.A.M. is pre-eminently Imperial in character, and its centenary forms a noteworthy landmark in the history of musical education, not only in England, but also in the whole British Empire.

Sir Henry Wood, who is an ex-student of the R.A.M., has generously placed his services at the disposal of his Alma Mater for the centenary celebrations, lasting from July 10 to 22, and will conduct the greater part of the orchestral concerts to be given by ex-students at Queen's Hall on July 18 and 19.

The first event at Æolian Hall in connection with the centenary will be a lecture by Mr. Tobias Matthay, illustrated by the following ex-students: Misses Hilda Dederich and Dorothy Howell, and Messrs. Arthur Alexander, York Bowen, Adolph Hallis, Vivian Langrish, and Egerton Tidmarsh.

A pianoforte recital will also be given at Æolian Hall by Miss Winifred Christie, F.R.A.M., on the evening of July 14.

TRINITY COLLEGE JUBILEE.

Trinity College of Music, which for many years past has occupied a leading place in the educational music world, is this week celebrating the jubilee of its foundation. To mark the event, extensive alterations and additions to the college premises in Mandeville-place have just been completed, and the reconstructed building will rank as one of the most handsome and striking of its kind in London, and a home worthy of the important musical work carried on by the college. A fine new portico has been built, leading into a spacious oak-panelled and pillared entrance hall.

Among other striking improvements is the remodelled concert room, which is now a beautiful salon, oak-panelled and divided into bays by fluted pilasters, and with a ceiling in rich relief.

In many directions the college has played an important part in the development of musical education. In 1902 it established machinery for training music teachers, and a few years later founded eighteen University Scholarships, tenable at Oxford, Durham and London.

RECITAL BY OLGA MILLS AND IVONNE MORRIS.

At the Croydon Public Hall recently, Miss Olga Mills (pianist) and Miss Ivonne Morris ('cellist) gave an excellent recital before a large and enthusiastic audience. The items were chosen from the works of the great masters, and were rendered with pleasing grace and skill. Both artists received well-merited applause, and were several times recalled. Mr Roy Russell's baritone songs were also much appreciated.

CONCERTS OF THE WEEK.

DORA LABBETTE AND ASTRID YDEN RECITAL.

On Thursday evening a fashionable audience filled the famous studio of Leighton House, Holland Park, to enjoy a vocal and harp recital by Mesdames Dora Labbette and Astrid Ydén, with Vera Wise at the piano as accompanist, in which capacity the latter was helpful and sympathetic.

Miss Labbette has a voice of light soprano quality, which she uses with considerable artistic perception, and her trills and shakes are of really beautiful vocal production, added to which there is notable personal charm wherewith to please her audience. Songs by Scarlatti and Handel were given in a pleasant manner, "O Sleep, Why Dost Thou Leave Me?" by the latter being well conceived, and given with a sense of weary longing altogether in keeping. Two beautiful lyrics by Shelley and George Meredith displayed the gifts of the late Mme. Liza Lehmann as a composer for voice and harp. Some further songs with piano, sung in French, were full of romantic charm and expressiveness. They included "Les Papillons," by Chausson, one of those exquisite numbers especially suitable to chamber-room concerts. Additional interest came with the artistic performance of unaccompanied songs from the pen of Herbert Bedford. To listen to "The Last of the Leaves on the Bough," "Meditation Among the Trees," or "Evangeline Passes," sung in the very appropriate surroundings of the lovely lawns and trees of Holland Park, was a charming experience. While beautiful lyrics and suitable compositions were the vocalists' selections, the harpist (Miss Astrid Ydén) turned to Saint-Saëns, Handel, Bach, and Loukine for pleasing solos, which were well played, especially an encore to her first number.

GUILD OF SINGERS AND PLAYERS.

Chelsea Town Hall presented a most inviting aspect on Tuesday evening, June 6, when the Guild of Singers and Players presented a programme that for sheer artistic interest would be hard indeed to better.

J. S. Bach is a name one scarcely associates with a humorous cantata, yet a more playful little satire on the plight of a young lady addicted to the coffee habit than the cantata for soprano, baritone and tenor bearing the classic composer's name would be difficult to imagine. The accompaniment for string quartet, flute and "Continuo" (pianoforte), proved charmingly effective, and the vocal numbers exhilarating. The greatest credit is due to Mesdames Hazel Inglis, Vera Hockman, Gertrude Baker, and Dora Gilson, first and second violin, viola and 'cello respectively, together with them Messrs. George Playford and Sinclair Logan, with flute and piano. The vocalists, Miss Margarita Mackerras, Mr. F. H. Etcheverria and Mr. N. Merryman, sang with the utmost sincerity and no little sense of humour. The solo pianist and accompanist to the songs sung by Miss Mackerras deserves to be specially noticed. Miss Catherine O'Brien did excellent work, and whether in the Prelude, Chorale, and Fugue by César Franck, the Rachmaninoff Prelude in G Minor, the Brahms Rhapsodie in E Flat, or other numbers from her selection, the easy technique, the majestic tone she obtained from the Blüthner Grand created a desire to hear this young lady again.

A number of songs were sung by Mr. F. H. Etcheverria, with Mr. Sinclair Logan as accompanist. A new setting of "Early One Morning," by Mr. Logan, proved very successful, and the eminent composer-pianist, who triumphs over blindness with an inspiring success, shared the honours. Yet it was in a Spanish song, "A otras Playas," by Anglada Ochóa; an Argentine melody, "Ay! ay! ay!"; another song by Anglada Ochóa, "El Tamborilero," and a setting of C. Rossetti's "Echo," by Wolstenholme, that Mr. Etcheverria displayed the artistry of a cultivated baritone voice. His vocal art did not fail to win recognition and most cordial applause.

Some interesting numbers were sung by Miss Margarita Mackerras. An arrangement of "Died for Love," by P. Grainger, proved very effective, the muted strings supplying a beautiful accompaniment, and Peter Warlock, Roger Quilter, figured in a delightful selection, together with an old Scottish Gaelic song, "A Fairy Lullaby," Mallinson's "Softly the First Step of Twilight" (with flute obligato), and Bantock's "Feast of Lanterns."

Three delightful duets by Miss Mackerras and Mr. Etcheverria were Purcell's "Sound the Trumpet," Dr. George Hayden's "As I saw Fair Clora" and "Tirana Espanola," a joyous old Spanish number.

ROYAL COLLEGE OF MUSIC.

Whitsun is scarcely over before, under the driving force of Sir Hugh P. Allen, M.A., Mus.Doc., the Royal College of Music programmes one of the most admirable college concerts it is conceivable should be performed by students.

On Friday last an excellent house filled the fine concert hall, and a full orchestra, under the baton of the Director and Mr. Adrian C. Boult, engaged critical attention in such numbers as "Oberon" overture, by Weber, Symphony in D Minor, by César Franck, and the fine concerto for pianoforte and orchestra in A Minor by Grieg. A few years ago such fine precision and tone was not always heard in established orchestras, although it must be allowed that the orchestra was reinforced by experienced players, a privileged assistance of invaluable educational value to the student. Admirably played, the pianoforte part of the concerto gave every opening for the display of technique and interpretation on the part of Miss Kathleen R McQuitty, A.R.C.M., a scholar of the R.C.M. Two modern solos for voice, "Penelope's Mourning" (Odysseus), by Max Bruch, and "I Have Attained to Power" (Boris Godonnov), by Moussorgsky, brought forward two promising singers, respectively Miss Catherine Thomson Smith and Mr. John J. Andrews, the former an exhibitioner and the latter a scholar.

HAROLD SAMUEL.

Æolian Hall, fairly filled, on a fine Saturday afternoon, with Mr. Harold Samuel at the Chappell grand, and a programme from Beethoven, is at once a guarantee of comfort and of musical refreshment for this week-end. Mr. Samuel was in the happiest and best form on the 10th inst., playing with a consummate mastery of technique, a lovely velvet quality of tone, finished phrasing, and an admirable comprehension of the sublimity of Beethoven's conceptions. Throughout the development of themes and ideas Mr. Harold Samuel preserved a fine sense of balance, never over accentuating, yet his playing was always full of emphasis and refreshing vigour. The programme included Sonata in B flat, op. 22; Sonata in A flat, op. 110; and Theme, Variations, and Fugue in E flat, op. 35; and, on the 24th, a farewell recital of Bach, prior to a South African tour, will probably find Mr. Harold Samuel further established on the way to that real greatness that should be within his grasp. These recitals are excellently managed by Concert Direction Philip Ashbrooke.

SONGS AND PIANO PIECES.

Quite the "pick of the bunch" of new music received from Messrs. Dolart & Co., 145, Oxford-street, is an album containing eight pieces for the piano by Nicol Kempton. Each study is a gem in itself, and the complete volume shows grace and versitility of style. "Doreen Waltz," by Cyril J. Davies and Leon E. Baker, is both original and brilliant. "Reverie," by E. Baker, is published also in song form, words by an anonymous author, and is suitably dreamy in quality. "Valse Reception," by Clarice Speight, is tuneful but a little monotonous. "Longing," an intermezzo, for the piano, by Chas. B. Foster, has a yearning melody throughout, and is in parts a little reminiscent of Mendelssohn's "Spring Song." "My Beautiful World" valse is a sprightly composition, and contains more than usual variety of melody.

Of the songs, "Consolation," words by Geo. S. Walters and music by Sam Aarons, and "Dream of My Heart," words by G. Hubi Newcombe and music by May Gauntlett," are of the sentimental ballad order. Both are gracefully expressive in words and music. "Emerald Isle," words by S. N. Jones and music by S. R. and R. V. Jones, is a singable waltz song on that rather well-worn topic of the "radiant smile," "Shamrocks of Ould Ireland," "Take this Spray of White, White Heather," words and music by Daisy Dilloway, is of the quasi-sentimental type, whilst "Don't You See the Time?" words and music by Roy Williams, and "Keep to the Right," written and composed by Billie Black," are almost humorous, and the latter has a good marching chorus.

AUGUSTUS MILNER'S RECITAL.

Mr. Augustus Milner, whose work at Covent Garden this season has been limited to creating the name-part in "The Goldsmith of Toledo," is now returning to the concert platform, and will give a song recital at the Steinway Hall on Tuesday evening, June 20. His programme opens with the three most difficult of Schubert's songs, including the famous Doppelganger. Then follow a lighter group of Schumann, Roger Quilter's latest Shakespeare songs, with the composer at the piano, Stanford's Irish Idylls, and one or two Russian songs during these summer months.

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FRANCIS DAY & HUNTER
FOREMOST DANCE HOUSE

A MUSICAL CAUSERIE.

BY
HUBERT BATH.

Has it ever been known for the Commanding Officer to disguise himself and take to the ranks as a private just to see what it feels like and to find out how things are done? Well, this is what has happened. Quite a mild flutter has been caused in the ranks of certain ballad composers by the established rumour that the very, very well-known head of a very, very well-known West-End publishing firm has put pen to paper, and is making notes, *e.g.*, writing his own ballads for his own firm. As a matter of fact, it is really nothing new for him. He essayed in this direction many years ago with another firm. He has always been able to turn out a good lyric, afind I once read a rather fine experiment in blank verse in dramatic form on a Saxon subject. He also had quite a success at the theatre with a comedy from the French, if I remember rightly. What he does not know of what the public are likely to want in the nature of a popular ballad both as to music and lyric is not worth knowing, and that is saying something.

* * *

The new revue, "The Barnstormers," should make a big hit when it is produced shortly in the provinces. I understand that Sullivan-Brooke has never written better music, and it may be taken for granted that the "book" is tip-top, and something that matters, when we have such a collaboration of brains as Cyril Hemington's and Harold Simpson's on the job. As to the production. Well, where is a finer producer to be found than Ernest C. Rolls? And I happen to have had some personal experience of Ernest, and what he really can do in the nature of productions. He gets more new ideas in an hour than the average producer gets in a year.

* * *

"Louise" once again, after many years, at "The Garden"! My very first favourite in the operatic line. What a wonderful band! And Walter Hyde's beautiful impersonation of Julien. Perhaps not quite naughty enough, but exquisitely sung. Miriam Licette's singing of the famous "Depuis le Jour" was one of the sweetest renderings I have heard excepting no one. But, apart from them and "Bobby" Radford's massive impersonation of the Father, I wonder how many of the critics were impressed by Sydney Russell's "Old Clo'" man? Both vocally and histrionically, he fairly lit up the closing scene of the first act. Certainly one must admit that the atmosphere has been somewhat prepared for him, but it was a perfect piece of artistry in very sense. How wonderfully the whole of this vital music wears. Perhaps the *tempi* was a little on the ponderous side in the *molto Francaise* portions. The extraordinary thing to me is that there are quite a number of good musicians that think "Louise" is awful rot. Either their souls are astray or they must be possessed of a perverted musical perspective of this most human combine of music and stage-craft. By the way, the lighting might have been better, particularly from the front battens. The whole of the first scene was far too dark.

* * *

The Very Reverend Dean of Exeter, Dr. Gamble, who has caused a mild sensation by his strong advocacy of Sunday games, happens to be the son of another worthy Dr. Gamble (M.D.), since deceased, who was the principal witness and assistant at my natal entry into this "world of sorrows." (I just missed being a Guy Fawkes by a few minutes, I have been given to understand!) I frequently used to see the Reverend Dean years ago when he was the Vicar of St. Botolph's, Aldersgate. He impressed me very much when I came to London first from his and my native town, and informed me that the profession I was taking up was one which gave one a bigger insight into human nature than almost any other. I believe he is right. An intelligent musician moving amongst society of every description sees the human emotions revealing themselves from every possible depth. The play and effect of music on others, not necessarily musicians themselves, frequently breaks down reserve and shows up the best and, unfortunately, sometimes, the worst in us. Dr. "Harry" Gamble, as I used to know him, was never particularly interested in music himself apart from his clerical duties, but he must have had a far-seeing mentality in connection with music and musicians.

And so the great G.B.S. (whom I alluded to a week or two ago in these columns as an aforetime musical critic) has taken up the musical cudgels in no uncertain manner in a vigorous protest at the apathy which marked the public attendance at the Queen's Hall the other night on the occasion of the visit of the Leeds Choral Union for a special performance of Sir Edward Elgar's "Apostles." I understand the place was more than half empty. Perhaps the visit was ill-timed with so many big social and Court functions in full swing. And then again the weather. Still, all this is really no excuse for snubbing one of the finest choral combinations in the world shepherded by one of the finest choral trainers in the world, Dr. Henry Coward. I have a deal to thank this fine body of singers for, as I shall never forgot their magnificent production some years ago at the Leeds Festival of my "Wedding of Shon Maclean." It only confirms what has always been my pet opinion, *e.g.*, that London is not and never has been the real centre of music in this country. The real centre will be found somewhere north of Birmingham. The real national musical feeling exists up there. Music is more an everyday vital matter with them than it is with us Southerners. Apart from the great choral combinations which exist up there, there are the thousands and thousands of brass bands, all playing good music week in and week out, the members being mostly sturdy colliers and craftsmen of all kinds.

These fellows think nothing of walking five or six miles to a rehearsal at the end of the week after a few days "down t' mine." The excitement that prevails at some of the big contests up in the colliery districts is only equally to the football matches. I was adjudicating recently up in one of the important districts, and to be in a huge hall packed with wives, mothers, sisters, sweethearts and brother bandsmen who have come from more than forty miles to "'ear cawntest" is a revelation. Likewise the complete silence and breathless attention by the vast audiences to the music. What a lesson to some of our metropolitan concert audiences! Which reminds me that Sir Harry Lauder seems to have delivered a stern rebuke the other night to a young lady in a box at the "Pav." Curiously enough, I witnessed a similar thing at the same house some years ago with the inimitable "Tich." Only in this case it was a man in the stalls. Similarly he not only seriously annoyed the artist in question, but annoyed the entire audience, and the cries of "Chuck 'im out" soon resulted in a practical manner of ejection on the part of the individual.

* * *

I ran into the celebrated composer, Gustave Lind, of "Silent Mere" fame, the other day, fresh back from some more continental successes. He tells me that the continental publishers can do with some good music from this country, not because it is English merely (silent merely! Sorry!), but because if it is English it will be good music, which is good news. By the way, he reminded me of a good old story of the "good old days." After having published several numbers in his early days with a highly respected and reputable firm, he submitted a composition which he thought in those bad old times—really deserved more than he had been accustomed to receive in the shape of filthy lucre. "Well, Mr. A.," he said; "what about a little more than usual on this piece?" "Why?" said Mr. A. "Well, after all," said Gustave, "composers must live." "*Why?*" asked Mr. A.

* * *

A very small son of mine crept into bed in the very small hours the other morning and tried to be amusing too early. Stroking "daddy's" face—somewhat scrubby—he remarked, "You have whiskers, daddy, this morning. What mischief have you been up to? You've been *trying to compose again I suppose.*" Which is pretty good for a young 'un.

* * *

It would be interesting to know which is the West-End firm of publishers which has such a fine copyist that, when put on a transposing job of orchestral parts, including "Horns in F," "Clarinets in B Flat," &c., &c., had to ring up the head of the department to know *what key he had to transpose the triangle part into.*

FYFE AND FYFE AT ROTHESAY.

The summer season opened a week ago at this popular Clyde watering place, and under the patronage of the Provost and Town Council, Messrs. Fyfe and Fyfe started their entertainments on the Esplanade. They have got together a first-rate company, and under the managership of Mr. Julian Ross they are already making a big hit. The ladies of the company claim first mention, and comprise a quartette of clever artists. Miss Helen Glen Campbell is a soprano of conspicuous ability, and has at once become a favourite. Miss Doris Gaskell gives an operatic rendering of her various items. Miss May Milby has often delighted the audiences here, and in lighter items she gains unstinted applause. The soubrette is Miss Tara Noon, and her coon songs and dainty dances are attractive features in every programme. Mr. Robert Machray is a baritone of much ability, and in items such as the "Toreador" song from "Carmen" he brings down the house. Mr. Fred Davis as a ventriloquist has the added advantage of the local patois, and his military gags are heartily enjoyed. Mr. Harry M. Millen is an able pianist, and, in addition to sympathetic accompaniments to the other artists, he scores on his own with solo items, such as German's three dances in "Henry VIII." Mr. Julian Ross, who manages the company, announces the turns, and puts up very amusing light comedy turns in addition.

Mr. Chas. Kemble, the comedian of the crowd, we have reserved to the last, for he is a tower of strength to the troupe. His stage whispers during the various turns are a joy to everyone, as are his extempore songs on members of the audience, and his own comedy songs are richly humorous. Altogether a combination that should make June to September a delight to the thousands who patronise Rothesay.

LAURKA, THE AMERICAN DANCER.

Assisted by Eugéne Goossens' clever symphony orchestra, Laurka gave a highly successful performance at the Queen's Hall on Friday evening. It gives some idea of the scope of this young lady's art of Terpsichore that her dances embraced Japanese, Hindoo Nautch dances, Egyptian, Louis XIV., a Burmese fire, and descriptive characteristic dances simulating fear, miming, fire-dance (Spanish) in "El Amor Brujo," the relativity, and fragments of Chopin, an exuberant dance based on portions of the "Valse Brilliante." All these were delightfully, gracefully, and artistically rendered, the first, third, and the last four perhaps being the best. Eugene Goossens' orchestra, from the overture, Smetana's "The Bartered Bride" (Czecho-Slovak), throughout the programme of Norwegian, Russian, Swiss, and the beautiful Rossini suite, "La Boutique Fantasque," contributions proved the consummate skill, artistry, and wide range of their musical knowledge.

CONCERT RECITAL AND WIRELESS.

Miss Florence Parbury, F.R.G.S., the famous mezzo-soprano and composer, is giving a concert recital at the Æolian Hall on Thursday evening, June 15, when she will sing several of her own compositions to piano and organ accompaniment.

Miss Parbury, who is a member of the Wireless Society of London, was the first woman to have a wireless installation fitted in her aeroplane and studio, and the first woman authorised to give public demonstrations of wireless. She will give a demonstration of wireless working on the stage at the Æolian Hall after the recital.

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SONGS AND SINGERS.

Francis and Day's.

At the Central Pier, Blackpool, where the Wylie-Tate Super Pierrots of 1922 are attracting huge audiences at each performance, the songs of the firm are very much in evidence, specially noticeable being the applause accorded John Harcourt for his singing of "Lasses o' Lancashire" and "You Made the Whole World Mine," "Coaling," in his hands, likewise eliciting universal tokens of approbation. "Julius" is another ditty that has scored a palpable hit, Elsie Prince's rendering of it being faultless, as is her singing of "Ten Little Fingers and Ten Little Toes" and "Sunshine Bay." "Wigan Pier" causes much laughter, Beryl Beresford being the vocalist, and Dick Tubb, who joins with Ambrose Barker in the comedy duet, "How Time Flies!" is inimitable in "The Spanish Lover."

Fred Walmsley's Tonics are again on the Blackpool South Pier, receiving that welcome which is the right of tried and true favourites, and among the items visitors have taken already to their hearts are "Our Little Garden Suburb" (sung by Fred Walmsley himself), "Weep No More" (Jack Edrick), "Yet I Don't Know," and "The Two to Two to Utah" (Clifford Warren), "Sunshine Bay" and "Peggy O'Neil" (Gladys Watson), and "Wigan Pier," which is utilised as a trio.

The Gardenias Concert Party at the Blackpool Winter Gardens have no lack of admirers, and big audiences are applauding that winsome lady, Jean Viet and Ronald Pomeroy, the former in "You Made the Whole World Mine," "Mello Cello," and "Sunshine Bay," and the latter in "Wherever You Are," "Peggy O'Neil," and "Pucker Up and Whistle." The twain's duets, "Tippy Canoe" and "Say It With Music," are also going great guns. "Eh, By Gum, It Were a Real Fine Do!" and "Julius" are among that sterling artist Syd Kearns' best-liked songs.

Dorothy Ward, at the Empire, Preston, has been making an enormous hit with "Peggy O'Neil," a song that fits.

Bandmaster Chas. Stuart, of the 7/8 Batt., City of London Regiment (Post Office), has during his three weeks' engagement at Herne Bay been delighting thronged audiences with many of the firm's dance numbers, "Coal Black Mammy" and "Wagneritis" being universal favourites. The band is proceeding to fulfil engagements at Ramsgate and Southampton.

Lawrence Wright Music Co.

"Golden Dreamboat" continues to go from success to success, and Miss Lucille Benstead, who is working it at the Empire, Kilburn, this week, never fails to secure hearty applause for her rendering of this number. It has also been introduced into "Buzz Along" with marked success.

Miss Anna Hornby, now with the "Hullo! America" company, is using it everywhere, and at the Hippodrome, Rotherhithe, creates great enthusiasm with it this week.

At the Palace, Tottenham, last week, the Royal Welsh Ladies' Choir, under the direction of Mr. Towyn Thomas, scored a hit with "Masks and Faces," and the big light succeas, "Sally."

"Sally" is also a great success for Miss Daisy Taylor, and this week goes bigger than ever at Plymouth. Miss Taylor is also working "I've Got the Sweetest Mammy," which is much to the liking of audiences.

Another artist who finds "Sally" a winner is Miss Belle Isobel, and at the Empire, Edmonton, last week she made an enormous success with it. Miss Isobel is also rehearsing "Tell Me That Story of Old Missouri," which she intends introducing at an early date.

Miss Gertrude Kaye, appearing in "Sammy in Society" at the Hippodrome, Wigan, this week, is scoring with "That's how the World was Made," and has also introduced "Sally" with much success. Writing to the firm, she states: "'Sally' is a tremendous success. Last night stopped the performance, and although another artist had entered I had to return and repeat the refrain."

Eric Randolph continues to create a good impression everywhere with "That's How the World was Made," which always secures him much applause. This week at the Empire, New Cross, it is going bigger than ever.

Miss Jean Andrews is working "The Night of the Ball" at the Palace, Manchester, this week, where it is enthusiastically received.

Miss Victoria Carmen also works this number and always scores with it. Miss Carmen also finds "Wake Me Up When We Get to Alabamy" a big winner, and is doing extremely well with both these numbers at the Palladium, Llandudno, this week.

Another artist doing well with "The Night of the Ball" is Miss Nance Oldfield, who is at the Palace, Blackburn, this week. Miss Oldfield also works "Golden Dreamboat" with marked success.

Miss Jane Croft is scoring everywhere with "All the World Will Belong to Me," a splendid ballad by Victor Ambroise. Audiences at the Palace, Southampton, find this number much to their liking.

At Herne Bay the Municipal Orchestra, under the direction of Mr. Chas. A. Stuart, feature Lawrence Wright numbers, which are always sure of a good reception.

Mr. Ernest Binns, who is at the Arcadia, Bradford, this year, is making a big hit with his new number, "I Want a Holiday with a Real Nice Girl."

At Stockport Hippodrome last week Archie Hill scored a big success with Lawrence Wright numbers.

At the Empire, West Hartlepool, this week, Mr. Hal Wright is making a big hit with his comedy number, "Let's Have a Song About Rhubub."

CONCERT PARTY NOTES.

Feldman's Songsters.

The Ground Pavilion at Villa Marina invites the general holiday pleasure-seeker in Douglas three times daily. And they respond with alacrity. Feldman's Songsters, under the direction of Mr. Eddie Walker, provide the show, and it is a very smart excursion into vaudeville they provide. Mr. Eddie Walker is associated with clever people, the Misses Renee Hamilton, Edith Dolan, and May Philips, Messrs. Anthony Gordon, Ernie French, are Alex. Meaux are well-graced actors and tuneful singers. Mr. Will Summers is an acquisition at the piano.

Seven Nobodies.

Mr. Charles Wade, who directs the artistic fortune of the Seven Nobodies at the Palace, Douglas, has a great hold on the Douglas public, for he is a singer who appeals to them. Mr. Charles Wade's associates are clever. Mr. Freddy Batters is a ripe comedian; Mr. Steve Frayne, among other accomplishments, dances nimbly; Miss Molly Johnson and Miss Cydue Arbor are clever artists; Miss Johnson is a raconteuse of punctuated quality; Miss Arbor appeals to popular audiences; and Miss Mabel Martin's fine soprano voice is used to great advantage. Mr. Bert Mellor is an ideal accompanist and a fine musician.

The Gaieties.

Mr. Wilson James' vaudeville company, The Gaieties, began what promises to be a successful season as the municipal concert party at Ramsgate on Saturday, the 3rd. Under the direction of Mr. Frederic Groome, the party consists of Marcia Bourn (soprano), Mabel Adeane (comedienne), Eileen Dare (soubrette), Dennis Martin (light comedian), George Stockwin (baritone), Sydney Jerome (solo pianist), and Frederic Groome (comedian and entertainer).

The Reversibles.

Led by Mr. Harold Wardroper, The Reversibles returned to Broadstairs on Saturday, the 3rd, to begin their summer season at the Garden-on-the-Sands. The party this year consists of Dinkie Jeune, comedienne and soubrette; Anita Grahame, solo pianist and accompanist; Rena Reville, contralto and monologist; Zoe Corner, mezzo soprano; Wilfred Watson, comedian; Bernard Knowles, baritone; and Harold Wardroper, light comedian and humorist.

The Frolics.

An entire change from ordinary variety at the Palace, Attercliffe, is the presentation by Mr. Freddie Frome, of the famous Frolics concert party, who commenced a short season on Whit Monday. A bright and attractive programme of songs, duets, trios, concerted items, and dances is well rendered by a talented company of artists, which includes Misses Vi Norton, soprano; Daisy Valla, comedienne; Messrs. Olly Marsh, coon vocalist; Fred Williams, baritone; Chas. Bell, vocalist; Ernie Payne, female impersonator; Freddie Frome, comedian; and Sidney Leighton, versatile pianist entertainer.

The Summits.

At the Gaiety Hall, Ilfracombe, the Summits are submitting exceedingly good and varied programmes, the artists including Miss Dorothy Rose, Miss Ivy Westaby, Miss Ethel Levine, Mr. Robert Kent, Mr. Albert Lyon, Mr. Clifton Shawe and Mr. Stewart McBean.

New Bath Costume Party.

Pleased interest is being shown in Mr. W. S. Pearce's scheme to provide at the Palace, Bath, a programme twice nightly by local artists. Heading the bill are the Somersets, a new Bath costume party under the direction of Mr. L. E. C. Baker, the leading comedian of the Bath Operatic Society, who has associated with him E. H. Head, the tenor; Dorothy Reid, mezzo-soprano; Vera Dauncey, soubrette of the same society, supported by Mr. S. H. Morgan, with Miss Edith Goldsworthy as accompanist. Single turns were given by Vera Betts, a rising young contralto; Harry Franklin, humorist; Miss Doreen Boley and Mr. Reg Stevens, the artistic dancers, and Messrs. Hooper, Hill, and Roy Fletcher, entertainers.

The Pilots.

The Pilots are scoring brilliantly this season under the personal supervision of Warwick eGorge, and have some exceedingly novel and clever scenas, etc. The company consists of nine experienced artists: Sadie Dermont, Nellie St. Denise, Dot Brierley, Mae McGill, Doreen Lilanti, Billy Wallace, Bertram Richards, Lance O'Dare and Warwick George. The staging and dressing this year is particularly pleasing, whilst the clever dancing and humour are quite above the average.

CONCERT PARTIES ON TOUR.

A LA CARTE.—Ranelagh Pav., Felixstowe (season).
A LA MODE.—June 12, King's Hall, Herne Bay.
ARABIA.—June 12, Aquar., Brighton.
ARCADIANS.—June 12, Arcadian Pavilion, Halifax; 19, St. James's Hall, Harrogate.
ARCADY.—June 12, Gardens, Exmouth.
BOX O' VESTAS.—June 12, Pier, New Brighton.
BRILLIANTS, THE (B).—June 12, New Pav., Eastbourne.
BUBBLES.—June 12, Ol. Gardens, Rock Ferry.
BURLESQUES, THE.—June 12, Arcadia, Plymouth.
CARNIVAL'S CALL.—June 12, County, Chelmsford.
CHARADE.—June 12, Rusholme Pav., Manchester.
COMETS, THE.—Victoria Pier, Colwyn Bay (season).
CRITERIONS, THE.—June 12, Pav., Derby.
CUPID'S CABARET.—June 12, Penarth.
CURIOS.—June 12, Hunstanton.
EPICS, THE.—June 12, Coronet Pav., Ampthill.
ESSEX ENTERTAINERS, THE.—June 12, Gardens, Alfreton.
EUPHONICS, THE.—June 12, Workman's Hall, Blaengarw.
FANCY FAIR.—June 12, Gardens, Leamington.
FARCE.—June 12, New, Tonbridge.
FASHION.—June 12, Leas Pav., Folkestone.
FOL-DE-ROLS, THE.—Floral Hall, Scarborough (season).
FRAGMENTS, THE.—Retreat, Dovercourt (season).
FRILLS AND FLOUNCES.—Central Pier, Morecambe (season).
GAIETIES, THE.—June 12, Pav., Felixstowe.
GAIETIES, THE (B).—Granville Concert Enclosure (season).
GAY GONDOLIERS, THE.—June 12, Pall., Southport.
GIPSIES.—June 12, Parks, Glasgow.
GREEN, CLARENCE, C.P.—Madeira Cove, Weston-super-Mare (season).
HAPPY VALLEY SONGSTERS, THE.—Happy Valley, Blackpool (season).
HOBBIES.—June 19, Pavilion, Redhill.
HOLLANDERS THE.—June 12, Redcar.
HUMORTAINERS, — Arcadia, Sandown (season).
IDEALS.—June 19, Jesmond Dene, Newcastle.
IMPERIAL SCOTS.—June 12, Assemb. Rooms, Chester.
JAKE-A-LOO.—June 12, Triangle Park, Jersey; 19, Lloyd Park Pav., Walthamstow.
JOVIAL GROUSERS.—June 12, H., Selby.
JOY.—June 12, Minehead.
LAUGHTER.—June 12, Ramsgate.
LIVE WIRES, THE.—June 12, Patti Pav., Swansea.
MASKS AND FACES.—June 12, Stow Hill Pav., Newport
MERRIONS, THE.—June 12, Leeds.
MERRY FOLKS.—Sands Pav., Weston-super-Mare (season).
MERRY JAPS, THE.—New Pav., Morecambe (season).
MEXICANS, THE.— June 12, Hippo., Ashford.
MIRTH.—Pav., Littlehampton (season).
MISCHIEFS, THE.—Bostall Heath (season).
MOONSHINE.—Pav., Bexhill (season).
MOUNTEBANKS, THE.—June 12, Pier, Torquay.
NEW CADETS.—June 12, Arc. Pav., Leeds.
NOVELTY.—June 12, Doncaster.
O. P. Q.'s, THE.—Pier, Eastbourne (season).
OPTIMISTS, THE.—Arcadia, Colwyn Bay (season).
PEACHES.—June 12, Roath Park, Cardiff; 19, Pavilion, Newport.
PEDLERS.—Clifton Hall, Margate (season).
PEDLERS, THE.—Whitby (season).
PLAYMAKERS, THE.—June 12, Corporation Parks, Glasgow; 19, Corporation Parks, Glasgow.
POPPIES, THE.—June 12, Pier, Hastings; 19, Pier Pav., Hastings.
PRO RATAS, THE.—June 12, Coronation Gdns., Leyton.
QUAINTESQUES, THE.—Rhyl (season).
RAMBLERS, THE.—June 12, Bohemia, Broadstairs.
ROGUES, THE.—June 12, Manchester.
ROLLING STONES.—June 12, O.H., Buxton.
ROYAL QUIXOTES.—June 12, Lloyd's Park Pavilion, Walthamstow.
SCAMPS.—Teignmouth (season).
SCOTTISH DONS.—June 12, Kursaal, Whitley Bay.
SEVEN NOBODIES, THE.—June 12, Pal., Douglas.
SOCIETY IDOLS.—June 12, Central Park, East Ham.
SOCIETY SIX.—June 12, Triangle Park, Jersey.
SPORTY SET, THE.—June 12, Pier, Lytham.
SUMMITS, THE.—June 12, Triangle Park, Jersey.
SUNBEAMS. — Victoria Pier, Cowes (season).
SUPREMACY.—June 12, Clarence Pier, Southsea.
THOMAS, CLAY, C.P.—Grove Park, Weston-super-Mare (season).
TONE.—June 12, Pier, New Brighton.
TONICS, THE.—Victoria Pier, Blackpool (season).
TOWER FOLLIES, THE.—Tower Roof Gardens, Blackpool (season).
TWINKLES.—June 12, Co., Long Eaton.
VAGABONDS, THE.—June 12, Spring Gdns., Norwich; 19, Spa Pav., Felixstowe.
VARIETIES, THE.—West End Pier, Morecambe (season).
VARIETY.—June 12, Pav., Jesmond; 19, Kursaal, Whitley Bay.
VERSATILES, THE.—June 12, Paddock Gdns., Guildford.
WALLIS ARTHUR and FRED ROMES CO.—The Lawns, Bexhill (season).
WALLIS ARTHUR'S C.P. — Olympian Gdns., Bognor (season).
WALLIS ARTHUR'S C.P.—Central Pav., Hastings (season).
WHAT NOTS.—Felixstowe (resident).
WHITE STARS, THE.—Marina Gdns., Ramsgate (season).
WITS, THE.—June 12, Parks, Birmingham.
YACHTSMEN, THE.—The Sands, Ramsgate (season).

ROYAL ACADEMY OF MUSIC.

Awards.

The Mario Prize (Baritone Singing) has been awarded to Roy G. Henderson (a native of Edinburgh), David Walters being commended. The adjudicators were Messrs. David Brazell, Robert Hyett and Arthur Barton.

The Matthew Phillimore Prize (Pianoforte) has been awarded to Alan D. Bush (a native of London), Gerard Moorat being highly commended. The adjudicator was Mr. Egerton Tidmarsh.

The Piatti Prize (Violoncello) has been awarded to Douglas Cameron (a native of Dundee), Kathleen M. Hill being commended. The adjudicator was Mr. Giovanni Barbirolli.

The Sir Edward Cooper Prize (Quartet Playing) has been awarded to George Tobias, Constance Richards, Israel Schlaen and Douglas Cameron. The adjudicator was Mr. W. H. Reed.

MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

WHY am I not a dramatic critic? Why do I not chronicle officially the sound excellence and abiding reality of Gladys Cooper's performance in "The Second Mrs. Tanqueray," whose profession, the oldest in the world, is cloaked by Molyneux in rose-pink chiffon velvet—and by the sympathetic perception of all things human, signed Sir Arthur Pinero, maker of the masterpiece, or "mistress"-piece, as the merely flippant dare to term it?

Anyway, we spent a wonderful evening at the Playhouse under the spell of a revival which shows no trace of its earlier date but in the jumper of Mollie Kerr, clever daughter of clever father. She did the last remorseful moment admirably, "Why was I not more merciful?" or words to that effect, rang out with the true note, and she is to be commended for her sincerity and charm.

Miss Cooper's first appearance, with smoothly-parted hair and extensive earrings, was a revelation; her low dress twinkling with diamonds and silver and opalescent beads, draped to one side, and showing a lining of silver, whilst her roseate cloak, striped with grey fur, was endowed in like fashion, and bewitchment was stamped upon every *contour*. So, too, in her haunted sorrow scene, though how any woman could feel aught but joyous in a pink bugled lace underdress with a new kind of train, which was cut into the waist at the middle of the back, and had long tails at either side, it is difficult to judge. She executed much play dexterously with the tails of that train, which, I have omitted to mention, was heavily embroidered all over with multi-coloured silks. The breakfast dress, panelled with old lace, was exquisitely crowned by a scarf-cap of finer lace tied over one ear into long loops of lace; and, thirdly, we had the walking dress to consider, of pavement grey with an *appliqué* of green, and completed with a mushroom of helmet suggestion, contrived in green *glacé*.

Note that I never prophesy unless I know, like another more famous author, and that green is a prominent feature of fashion for the autumn. Dark green and olive will be chosen alike for evening wear, and the myrtle shade will be the most popular of all.

Town is pervaded with talk of frocks for Ascot, where ivory or black lace is most prominently in favour, and the largest black hats hold sway with ostrich feathers. A mushroom of bass with fringe round the brim is encircled with pink and red poppies dangling to a garland at one side, and the marquise shape, full-crowned and flounced with lace, is equally deserving of praise. Small toques and turbans are out of the running, yet doubtless the Queen will remain faithful to their becoming virtues, and all the millinery her Majesty has graced this season is closely fitting to the brow and of high Russian brim, whether thickly covered with blossoms or elaborately encrusted with glitter of silver or jet. The style adorns her well, too—takes upon itself to stamp her the more regally, and never seems to swerve a hair's breadth from its upprighteous bearing impressed with dignity. Foulard, marocain, and *crêpe de chine* are in active preparation, as they say in theatre-land; and a figured satin-faced foulard of good quality is most advantageously made up on the wrong side, thus partaking of the best *crêpe de chine* complexion, whilst the satin showing as lining to the indispensable open sleeves and the scarf-like draperies on either hip is most effective.

I continue to be depressed by the necessity of making up the mind of one of my would-be thrifty intimates on the chance to combine the utilities of the motoring wrap with the elegance essential to the evening at the play or at a party. The task is wellnigh impossible of successful achievement, and yet I hate to confess any dress problem is beyond solution. Grey artificial silk stockinet occurs to me as the only solution, with an adjustable collar of Mongolian goat or of white hare masquerading as fox, as white hares can if manipulated by the expert; the lining must be of striped crêpe or grey zenana, and the shape long-sleeved, but otherwise following the looser models about the shoulders, and girdled with oxidized silver below the waist—oxidized silver buttons to snug security.

In a near future my artist will send along sketches of one of Gladys Cooper's frocks, and one of Edna Best's; but meanwhile, obsessed by the word "Court," she has visited the Court Theatre to illustrate beautiful Mary Grey in the last act of "The Priest and the Rabbi," wearing a severe black marocain with a square-cut cloak, and a hat of silver tissue draped in black lace, an eminently becoming affair, and the play holds in every act an abiding interest of more serious import.

During the week I have escaped other social observances to rush into the Globe Theatre, and sample, according to plan, Irene Vanbrugh's dresses in "Eileen." Wisely, on the boards she chooses for her photograph to assume a white dress enhanced by silver and jet, and crowned with black feathered panna. But whatever she wears, this or a grey-lined shiny mackintosh, or a diaphonous yellow, she looks charming, and as young, if not younger, than ever, so that her grandmotherhood seems just a little joke of Mr. Harwood's, together with her main argument that she must leave the stage because of her advanced years. Absurd on the face of it! But a tender, graceful little comedy all the same.

MARY GREY IN BLACK WITH SILVER HAT AT COURT THEATRE.

"THE RIGHT TO MOTHERHOOD."

Play, in Three Acts, by C. Vernon Proctor, Produced for the First Time at the Theatre Royal, Stratford, on Monday, June 5.

Florence Somers ....Miss Laurie Potter
Alan Jocelyn .....Mr John Clyde
Jane Ridge ..Miss Constance Medwyn
Arthur Morton ..Mr. J. Villier Stanley
Sammy Squibb ..Mr. C. Vernon Proctor
Catherine Wheel..Miss Connie Meadows
Sarah Squibb .....Miss Amy Rudd
Nancy Clifford .....Miss Gaby Fay
Will Morris .....Mr. Walter Booker
Dick Somers .....Mr. Henry Baron
Marmaduke Mablethorpe
Mr. Tom J. Taylor

A leading character in the story is Alan Jocelyn, known as "The Octopus," the head of a gang of blackmailers, who commits a crime, manslaughter, for which another member of the gang, Arthur Morton, is arrested and sentenced to imprisonment, but escapes, and swears to get even with Jocelyn. Some interesting complications follow, and eventually a sensational scene ends with Jocelyn being shot dead. The woman who claims "the right to motherhood" is Nancy Clifford, who refuses to become the mistress of Jocelyn, which leads to one of the most thrilling scenes in the play. Miss Gaby Fay as Nancy Clifford played with force and conviction, whilst Miss Constance Medwyn both by her presence and acting, scored all through as Jane Ridge. Miss Laurie Potter, in the difficult rôle of Florence Somers, gave an effective interpretation of a weak woman inspired by high motives. Mr John Clyde as Alan Jocelyn made the best use of his opportunities as the villain of the piece. Mr. J. Villier Stanley, in the part of Arthur Morton, played with convincing earnestness, and soon became a prime favourite. Mr. Henry Baron, as the detective, was good, and Mr. C. Vernon Proctor amusing as P.C. Squibb. He was ably supported in the comedy scenes by Miss Connie Meadows in the part of Catherine Wheel, and Miss Amy Rudd as the old-fashioned but sensible mother of Sammy Squibb. Mr. Walter Booker as Will Morris did well, and Mr. Tom J. Taylor as Marmaduke Mablethorpe was quaint and effective.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

F. W. Warden—Wednesday, June 14.
Arthur Garrett—Wednesday, June 14.
Miss Hilda Mundy—Wednesday, June 14.
J. Terry—Thursday, June 15.
Victor—Thursday, June 15.
Kitty Loftus—Friday, June 16.
Lupino Lane—Friday, June 16.
Abel Rubi—Friday, June 16.
Constance Elgin—Saturday, June 17.
A. Borelli—Saturday, June 17.
W. Buchanan Taylor—Saturday, June 17.
J. J. Ellis—Saturday, June 17.
J. M. Glover—Sunday, June 18.
F. Martin—Sunday, June 18.
May Whitty—Monday, June 19.
H. Cecil Beryl—Monday, June 19.
Lucy Clarke—Monday, June 19.
Max Pemberton—Monday, June 19.
Leslie Elliott—Monday, June 19.
Sybil Arundale—Tuesday, June 20.
Marie Dairon—Tuesday, June 20.
Sammy Shields—Tuesday, June 20.

Masks and Faces.

This gifted and versatile company, toured by Messrs. Gane and Morley, scored a great success at the Victoria Pavilion, Ilfracombe. Brilliant ballad-singing was contributed by Miss Adelaide Hartland, a soprano of rare merit, and Mr. Roy Galloway, whose baritone voice is both mellow and powerful. Miss Blanche Marion and Miss Beryl Hayden were each excellent in comedy items, with Mr. Horace Manger as clever as ever in his speciality of quiet, subtle humour. Monologues, thrilling and dramatic, were finely rendered by Mr. Maitland Moss, and at the piano Miss Dora Maishman proved everything that could be desired.

At Victoria Pier, Blackpool, Saturday the 3rd, also witnessed the opening of Fred Walmsley's Tonics, and the comedian and his colleagues had a royal reception. There are several changes from last year's company, the personnel being as follows:—Walter Waite, Mary Gibson, Max Leigh, Jack Edrick, Gladys Watson, and Clifford Warren.

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THEATRICAL GOSSIP.

"A to Z's" Popularity—The "Wireless" Girl—Miss Lena Ashwell's Busy Week—Hereditary Talent.

Non-Stop "A to Z."

The 300th performance of "A to Z," Mr. Andre Charlot's non-stop revue at the Prince of Wales' Theatre, takes place on Monday, June 19. Mr. Charlot is one of the few in theatrical management who have no complaint to lodge against climatic vagaries. "A to Z," with its talented protagonists, Miss Maisie Gay, Miss Gertrude Lawrence and Mr. Jack Buchanan, remains entirely weatherproof, and not only does "every edition get better and better," but the present version seems to be more and more appreciated in every respect. The Saturday matinée has been resumed.

The New Olga.

Lila Maravan, who will now be the Olga Ratcliffe in "The Way of An Eagle," is a clever and accomplished "flapper"-part actress. Which is apt, for, of course, Olga is but a child of fourteen. "Lucky Jim," at the St. James's, "Uncle Anyhow" (Haymarket), "Wild Heather" (Strand), and "Columbine" (Prince's) are among her earlier successes. She has played Peter in "Peter Pan," and has just returned from a long tour as Mary in "Mary Rose."

Stage Caricatures.

Alan d'Egville has presented the Comedy management with some delightful caricatures of Owen Nares and Edna Best, whom he surprised and "victimised" after "Quarantine's" first matinée last week.

The "Wireless" Girl.

Isolde O'Farrell, the dramatic soprano, who sang on the 700-metre wave length a short time ago, and who was later "discovered" as an artist for the theatre by Margaret Halstan, the latter engaging her as curtain-raiser to "Life's a Game" at the Kingsway, is "earmarked" for a leading rôle in an autumn musical piece. Had not "The Golden Moth" finished when it did, by the way, Miss O'Farrell might now have been an Adelphi principal.

Miss Lena Ashwell at Bath.

Miss Lena Ashwell is busy at Bath addressing various local societies. Yesterday (Tuesday) she attended the Rotary Club luncheon, and gave a paper on "The Drama." In the afternoon Mr. Arthur Carlton gave an "At Home" at the theatre to meet Miss Ashwell and her players. In the evening Miss Ashwell was present at a "social rehearsal" of the Bath Operatic Society at "Fortts," and addressed the members. On Thursday afternoon she will speak on "The Drama as a National Asset" before a joint meeting of the Bath Playgoers' Society, Bath Poetry Society of B.E.S.S. Society in the Theatre Royal, and she has promised to be present at a gathering of the Bath Trades Council and speak.

Seymour Hicks—Butler.

There is to be a matinée in connection with the Sir Arthur Pearson Memorial Fund on July 17 at the Garrick Theatre. A play written by Mr. Stanley Logan will be produced, entitled "Sight-setter"—a naval-gun term. Mr. Nicholas Hannan will play the leading man's part. Other members of the cast have not yet been chosen—except Mr. Seymour Hicks, who, when he learned of the production in the presence of a representative of "The Era," generously offered his services to Mr. Logan, and will play the part of butler.

Actors' Employment Fund.

Owing to the Theatrical Garden Party taking place on June 23, the annual general meeting of the subscribers to the Actors' Employment Fund will be held on Monday, July 3, at 3.30 p.m., at the Irish Club, 28, Charing Cross-road. Will all subscribers who wish to stand for the Executive Council kindly send in their names to the hon. sec., Mrs. Hugh Spencer, 128, Sutherland-avenue, before June 26, with the proposer and seconder, who must also be subscribers to the Actors' Employment Fund.

N.A.T.E.

An impressive ceremony took place on Sunday at the Cenotaph, Whitehall, when some 200 members of the N.A.T.E. of London and the provinces laid two beautiful wreaths in memory of their comrades who fell in the great war.

Open-air Plays.

Mr. Ben Greet is reviving his attractive open-air plays, and between a summer and autumn tour hopes to give some presentations in London. Negotiations are pending for a very attractive "pitch," and for a series of Shakespearean conferences, to be held in conjunction, on the lines of the American Chatanqua, which, in plain English, is a summer school or assembly.

"Tab-Ten" Enthusiasts.

The Adelphi Table Lawn Tennis Club at Marble Arch presented an animated appearance on Friday afternoon, when several members of the Gaiety production, "His Girl," played off a match against the members of the club. Miss Patricia Malone, a very spirited player, had bad luck in losing against Major J. F. Dwyer, O.B.E. Miss Malone, however, is already the holder of a handsome silver cup which she won in her first table lawn tennis match.

Although the Adelphi Club has been established for a month now, this match represented the official opening, and the club is already building up a large membership roll of well-known people, who are all enthusiasts of the new game.

"Tab-Ten" is subject to all the rules of lawn tennis, as to service into correct courts, returning and volleying. It has the advantage of being played on a trestle table, which can be fitted up either indoors or in the smallest garden which is not big enough for a tennis lawn.

Héreditary Theatrical Talent.

The influence of theatrical heredity is strong in the cast of "Pomp and Circumstance" at the Duke of York's Theatre, for while there are only eight people in the cast, no fewer than four of its members have histrionic blood coursing through their veins.

Mr. Robert Loraine, soldier and actor, is the son of the late Henry Loraine, a famous Victorian actor of great repute. Miss Ursula Millard, a promising young actress on the threshold of her career, is daughter of Miss Evelyn Millard, now retired from the stage, who was one of the late Sir George Alexander's most popular leading ladies at the St. James's Theatre.

Miss Dorothy Monkman's mother was Florence Young, once a great favourite at the old Gaiety in the days of John Hollingshead. And then there is the understudy, Mary Newnham-Davis, a niece of the late Colonel Newnham-Davis (whose nom de plume was "The Dwarf of Blood"), not only a distinguished journalist and dramatist, but also a brilliant amateur actor. He was a prominent member of the Footlights and the Canterbury Thespians.

Refreshment Hours Extension.

The L. and N.W. Railway Company are extending the hours of the refreshment rooms at Bletchley Station on Sundays, so as to meet the requirements of theatrical traffic. The rooms will now be open from 10 a.m. to 2 p.m., 4.30 p.m. to 5.45 p.m., and 8 p.m. to 8.30 p.m. Members of the profession will appreciate this extension of hours, as many have to change at Bletchley in connection with the cross-country journeys to Oxford and Cambridge.

The London Players.

Henry Oscar and W. Edward Stirling, with the No. 1 Company of the London Players, commence a season at the new Ambassadors Theatre, Southend, on June 19. During the first and second weeks they will produce two new one-act plays. The first is a dramatic play by W. Edward Stirling and Colden Lore, called "The Acid Test," and the second is "Once a Hero," a comedy by Harold Brighouse. The plays will precede "Crêpe de Chine" and "Trilby" respectively.

"Adam and Eve."

Andrew Melville's new production, "Adam and Eve," will be seen shortly in the provinces, prior to London season.

Harry Bristow.

Mr. Harry Bristow, who concluded his engagement on Saturday last, playing the Rev. Mr. Pumphrey in "A Bill of Divorcement," at the Theatre Royal, Leamington, will, after a brief vacation, take up the position of general manager and stage director of Messrs. Moreton and Heath's "Sally" tour.

The Henry Baynton Co.

The Henry Baynton Shakespearean Company, under the direction of Mr. Robert Courtneidge, have recently concluded a most successful tour at Bradford, and after a short holiday Mr. Baynton will do a short summer tour of his first success, "The Melting Pot."

The Shakespearean tour will be resumed in September, when the company will visit Leeds, Bristol, Plymouth, Edinburgh, Glasgow, Manchester, Bradford, Blackpool, Sunderland, Liverpool, &c. Included in the repertoire will be "The Bells" and "The Lyons Mail," with the entire Irving productions.

C. Finch-Hatton.

Mr. C. Finch-Hatton has been appointed acting manager at the Leicester Theatre Royal. Mr. Finch-Hatton is no stranger to Leicester, having formerly spent some considerable time at the Leicester Palace, where he had charge of the managerial duties.

Carl Rosa Season.

The management of the Carl Rosa Opera Company state that owing to illness Mr. Gerald O'Brien has been unable to appear at the King's Theatre, Hammersmith, during the present season. His parts of Faust in the opera of that name, and of Romeo in "Romeo and Juliet" last week, were taken by Mr. Gwynne Davies and Mr. John Perry respectively. By inadvertence Mr. O'Brien has been credited in some newspapers with these rôles.

London Hospital Matinée.

Organised by Lady Tree for the benefit of the Hospitals of London Combined Appeal, a grand matinée will take place on Tuesday, the 27th inst., at Wyndham's Theatre, kindly lent for the occasion by Mr. Frank Curzon and Sir Gerald du Maurier. The following artists are generously giving their services:—Mme. Edwina, Miss Irene Vanbrugh and Mr. Dion Boucicault in "A Seat in the Park," Miss Gladys Cooper and Sir Gerald du Maurier in "Rehearsing 'Diplomacy,'" Mr. Gilbert Hare and company in "A Quiet Rubber," Mr. George Grossmith, Mr. Mark Hambourg, Miss Margaret Cooper and her piano, Mr. George Robey, Mr. Billy Merson, Mr. Owen Nares, and Lady Tree.

Arts League of Service Matinée.

A matinée performance will be given at the Aldwych on Tuesday, July 4, at the usual theatre prices. The programme will include many of the most popular items in the League's repertoire, including "Riders to the Sea," by John Synge, "Square Pegs," by Clifford Bax, and "Early Birds," by Roland Pertwee.

Miss Violet Hing, engaged by Mr. Hugh Réné as soprano vocalist for his concert party at Kingsway Pavilion, Cleethorpes, is a pupil of Madame Helen Townshend.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

A Tragedienne-Manageress.

We hear that negotiations are in progress for that great young tragic actress Sybil Thorndike to go into management on her own account. That is to say, of course, in collaboration with that fine actor her husband, Lewis Casson. It would not be fair to name the West-End theatre concerned in these pourparlers between Miss Thorndike and the resident management of the theatre, as nothing has yet been "signed."

"Macbeth."

Furthermore, we may mention that Miss Thorndike's repertory, whenever and wherever she starts as actress-manageress, will in all probability include "Macbeth" (with herself as the Lady, which she played so successfully with James K. Hackett in Paris), "The Trojan Women, and certainly at least a couple of new plays. One of these is an English version of Henry Bataille's drama, "La Scandale."

India in West Street.

Another important theatrical "deal" which was on the point of being signed and settled at the moment of writing was one whereby we may see, on or about to-night week, the Indian play "The Goddess" put up for a run at the Ambassadors Theatre. The negotiations are being conducted between the "backers" of that play at its recent two matinées at the Duke of York's, and Nelson Keys, who has still a good spell of tenancy to run at the Ambassadors.

Gaiety Glimpses.

The immediate future of the Gaiety, which closed last Saturday night, does not seem to have been decided yet. We hear that there is a strong likelihood of Robert Evett bringing there brilliant José Collins (Lady Robert Innes-Kerr) in a new musical play. There is also a notion of transferring a certain famous funny comedian from another celebrated West-End theatre to the Gaiety.

"The Way of an Eagle."

Miss Ethel Dell (who was married a few days ago to Colonel Savage, D.S.O.) has promised to attend the Adelphi for the first performance of her drama, "The Way of an Eagle," which she has adapted from her novel of the same name. That premiere is still promised for next Tuesday evening. The "producing" is in the hands of that expert producer Stanley Bell, whose intrepidity and invention in the Air Force gained him a Lieutenant-Colonelcy in the War. Godfrey Tearle will play the hero, Captain Nick Ratcliffe. He tells us he likes the part. Miss Jessie Winter has a fine "passionate" part, and Miss Marjorie Gordon has a delightfu' girl-heroine character. Illustrative music has been specially composed by Norman O'Neill.

Kingsway-farers.

Benrimo and his partners are faring famously ahead with their preparations for producing the adaptation of "Les Jardines aux Murcie"—now called "The Spanish Lovers"—at the Kingsway some time next week. When this picturesque production is well under way, Benrimo and Co. will present—first at special matinées—certain classics, including a brace or so of Molière masterpieces: also a very old English play.

Old Classics in the New Cut.

Speaking of old plays, Miss Lilian Baylis has informed us that for her next season at the Old Vic she will present (per producer Robert Atkins) the three plays dealing with Henry VI. (and said to be Shakespeare's), also "The Merry Wives of Windsor" and "Antony and Cleopatra." The last-named play will be given a three weeks' run.

Massinger in the "Marsh."

Moreover, at this popular playhouse in the New Cut—or Lower Marsh—Miss Baylis will probably present a strongly-cast revival of Massinger's powerful—not to say passion-provided play, "A New Way to Pay Old Debts." Whoever is cast for the leading character, Sir Giles Overreach, will have plenty of whirlwind work!

Another Sir Giles.

Arthur Bourchier has told us that he is contemplating attempting the tyrannical Sir Giles Overreach, the character in which the great little Edmund Kean was said to drive people out of the theatre in paroxysms of trembling terror.

"Chuckles of 1922."

Captain Aaronsohn is also concerned with Charles B. Cochran in the forthcoming production at the Oxford of the American revue entitled "Chuckles of 1922." At the moment of writing this piece is due next Friday or Saturday.

"The Risk."

"The Risk" is the English title of the adaptation of "Le Caducée," which Mr. Jose G. Levy has made with the full approval of the French author, Baron Henri de Rothschild, for Mr. Arthur Bourchier and Captain Alexander Aaronsohn. The piece is in active rehearsal, and will be produced at the Strand Theatre towards the end of the month.

"Le Caducée" was first produced at the Theatre de la Renaissance, Paris, in the winter of 1920-21. During the summer it was transferred to the Theatre Gymnase. Altogether it enjoyed in Paris a run of ten months.

The cast at the Strand will include Mr. Arthur Bourchier, Miss Carmen Neaville, and Miss Kyrle Bellew.

The French title, "Le Caducée," means caducous, or herald's staff. The symbol is a rod with a snake coiled round it, and is the emblem of the French Medical Institute.

"Spanish Lovers."

Benrimo and associates have definitely decided on Wednesday, June 21, as the date of their first presentation of "Spanish Lovers" at the Kingsway Theatre. Los Caritos, the famous Spanish dancers, who appeared with great success in Paris and New York productions of this play, are due to arrive in London to-day (Wednesday), coming from Madrid via Paris.

An outstanding feature of Benrimo's version will be the music, which is founded on Spanish folk songs of the fifteenth century, and was composed by H. Maurice Jacquet. Mr. Jacques Sennoi, who conducted the original production of "The Yellow Jacket" at the Duke of York's Theatre, and the revival of it at the Kingsway, remains the permanent musical director of the latter theatre, and is responsible for the whole of the arrangement of the music of "Spanish Lovers."

THEATRICAL GARDEN PARTY,
FRIDAY, JUNE 23.
TICKETS - 5s. EACH.
On Sale at "THE ERA" Office.

FRENCH COMIC OPERA FOR LONDON.

Future Plans of Well-known Anglo-French Impresario.

A WONDERFUL PANORAMA.

(Special to "The Era.")

Mr. Al Woods, the well-known American impresario, who is at present in London, has secured the rights to manage and exploit in America of what may be called (because of the lack of a better description) a panorama, entitled "De la Guerre," which has created a great sensation in Paris.

It is a war picture, or rather a series of war pictures, painted by famous French artists in panorama form. They are most realistic, and, indeed, the finest pictures that have ever been seen of the war. A special lighting and a special perspective were employed.

It is understood that a well-known London syndicate endeavoured, but unsuccessfully, to purchase the panorama at a cost of £80,000.

There is at present in London Mr. Bert F. Howell, of the firm of B. F. Howell and Georges Baud, playbrokers, of Rue de la Paix, Paris, and he told an "Era" representative that the panorama was one of the most wonderful he has ever seen. "It is," he said, "a lifelike reproduction of the best incidents of the war period, being taken at the end of 1915, long before the issue of the war had been decided. The panorama is geographically correct. You can recognise every person."

Talking of his future plans, Mr. Howell told the "Era" representative that he intended to have a season of French light comic opera in London in September.

"A theatre has been chosen for the production," he said, "but I cannot, as yet, tell you which it is. I shall give an extensive repertoire, including work by Planquette, Lecocq, and Offenbach. It will be played entirely by a French company; the scenery and costumes will be French also.

"In August I am bringing another novel, complete Russian show to England. It will be somewhat similar to the Chauve Sauris, and will be produced first at Margate, and will afterwards tour the provinces before coming to London."

Mr. Howell, who, by the way, is a Londoner, is a play-producer and impresario of great repute in Paris (where he has been for over 30 years) and on the Continent generally.

THE ENTERTAINMENT TAX.

Deputation from Cinema Industry.

MEETING CHANCELLOR TO-DAY

Following upon the interviews which the Joint Abolition Committee have had with the Chancellor of the Exchequer and the officials of the Customs and Excise Department with reference to the Entertainment Tax, a deputation representing the cinema industry is to wait upon the Chancellor at the House of Commons this (Wednesday) evening at 5.30.

Mr. P. J. Hannon, M.P. for the Moseley Division of Birmingham, will introduce the deputation.

In an interview with a representative of "The Era" yesterday, a prominent member of the industry stated that the whole position, as affecting cinemas, will be submitted to the Chancellor, and it is hoped that as a result some substantial concession will be embodied in the Finance Bill which will shortly be introduced into the House.

"We do not want reductions of farthings and halfpennies," he said, "but something more substantial, and we shall make every effort to get our desires granted."

At the time of going to press the personnel of the deputation had not been definitely chosen.

THEATRE CLOSES DOWN.

In the eight years since Mr. Bates Maddison opened the Royal County Theatre, Shrewsbury, it has never closed during the summer season, but Mr. Maddison has now been reluctantly compelled to close down, owing to the tax, until August Bank Holiday.

In doing so Mr. Maddison makes the following statement:—"We are closing down because we cannot meet expenses or anything like it. The entertainment tax runs to 22½ per cent. of the gross receipts, and even if we have a dead loss of £40 or £50 a week we have still to pay the 22½ per cent. tax. I do not like having to close down, for it means the suspension of our staff of 33; in fact, if I could keep open till August with a loss of anything less than £150, I would do it to keep the staff in employment and hold our patrons. The entertainment tax is the principal cause of our having to close, and when it is remembered that not only will the Government lose the tax by our closing, but that the majority of the staff will be drawing the dole, it will be seen that our decision means a loss to the taxpayers."

DAME GENEVIEVE WARD.

The veteran actress, now in her 86th year, was presented on Thursday afternoon, at her house in Avenue-road, Regent's Park, with a souvenir book, in which the leading French writers have signed their names. The presentation was made by M. Francis de Croisset, on behalf of the French Society of Authors and Dramatists.

Speaking in French, he told Dame Geneviève how much he and his colleagues admired her talents and the dignity of her life—a life so varied, so full and so romantic that it was like a fairy-tale. Following her enthusiastic reception in Paris as Lady, Macbeth, a few years later, Jules Claretie sent the well-known actor, Got, to offer her a place of honour at the Theatre Français. From that day, had she so chosen, Dame Geneviève Ward could have become one of the greatest tragediennes of Paris.

Dame Geneviève Ward, who was obviously touched by the presentation, expressed her thanks in a few words. Those present included M. Japy, representing the French Ambassador.

HERE, THERE, AND EVERYWHERE.

A Bunny Tale—Extremes of Temperature—Herman's Heavy Haul—Another of His Girls—Brighter St. Martin's Lane.

The Countess of X may suffer from short sight, but you all know what a keen interest she takes in humanitarian objects. When I met her in the tube lift at Knightsbridge she pointed my attention to a poster and exclaimed: "I don't know who this M. D. Waxman is, but he must be an awful dear to do a play about 'The Rabbit and the Priest.' It sounds so nice. I shall go and see it to encourage him!"

* * *

The second anniversary of "The Beggar's Opera" put Percy Heming into reminiscent strain the other evening at Covent Garden Opera House, where he was singing Scarpia in "Tosca." He played Captain Macheath to Sylvia Nelis's Polly Peachum in the American tour of "The Beggar's Opera." For this tour Loval Fraser designed a special wig for Heming, quite unlike the tall, full wig worn by Ranalow at Hammersmith. The tour touched the utmost extremes of climate—from Edmonton, in Alberta, where the thermometer stood at 54 degrees below zero, to San Diego, the most southerly point in California, where oranges were ripening under an almost tropical sun. Heming related his meeting with some of the big "movie" men—Tom Mix, William Hart, and Chaplin. Charlie and his manager, Carlisle Robinson, went wild over "The Beggar's Opera," declaring it the most refreshing bit of old-world comedy they had ever struck. Heming found it interesting to watch Charlie in his home surroundings, which were so unlike the conditions when he was fêted over here. I am assured that he proved himself the most kindly and unassuming of hosts. He played the violin, and when a small party from "The Beggar's Opera" company arrived at his studio he postponed the day's business in order to devote himself to the entertainment of his guests.

* * *

I am still trying to discover some accomplishment which Herman Darewski is not possessed of. While having tea at the Alhambra on Monday afternoon he was throwing off lightning caricatures of himself, which showed not only what a clever draughtsman he is, but what a keen sense of humour adds its saving grace to his versatility. If there is one man who really knows his public, and what that public wants, I think Herman is the chap. But nevertheless, I fancy he miscalculated the response which would be made to his lyric competition—announced in last week's "Era"—of which the final selections will be made at the second house on Friday evening. He expected to receive large numbers of lyrics, but I don't fancy he reckoned on the number which are actually rolling in. Between the second and third houses on Monday he took me down to his dressing-room to show me the arrivals by one post only. On his table we counted 109 letters, and these were only a first instalment!

* * *

I ran into the Gaiety towards the end of last week to have a last look at "His Girl," and to note the change in cast. I was disappointed not to see Cicely Debenham in her part, for she is a delightful little comedienne with the jolliest of personalities. My first disappointment, however, was soon replaced by interest in watching what her understudy, Elsie Randolph, would do with the part. As the programmes gave no hint that the principal was unable to appear, there were some present who were not aware of any change, which seemed hardly fair on the understudy. She played up to Stanley Lupino excellently, and gave a very enjoyable performance. I think Arthur Margetson's clever impersonations of famous artists in the last act are one of the biggest losses resulting from the closure of this show.

* * *

A much-respected composer of theatrical music was recently discussing in a contemporary the question of creating the right *atmosphere* by suitability of incidental music and the playing of entr'acte music which would help to keep the audience in the right frame of mind. He instanced several shows where due regard had been paid to this point and several where it had not. But I think he might well have quoted the case of Jacques Sennoi's music of "The Yellow Jacket." Not only is that music most beautiful in itself, but the haunting way in which a separate *motif* heralds the entrance of each of the principal characters, and is repeated on each entrance, leaves a quite unforgettable impression in the mind. I am told that when Benrimo and his associates produce "Spanish Lovers" at the Kingsway next week Sennoi will be responsible for the arrangement of the music.

* * *

Quite recently I was talking about the play which is founded on Tom Gallon's novel, "The Great Gay Road." I am now inclined to think that this would be an excellent title to apply to St. Martin's Lane. A month or two ago we saw the front of the Coliseum camouflaged with ladders, trestles, and cradles, and from these impedimenta there emerged a cleansed and inviting-looking building. (In passing I must record that I regret the substitution of the present lighting in the globe for the wonderful system of coloured lighting which made the slowly-glowing globe one of the landmarks of central London.) The example of Sir Oswald Stoll promptly had its influence on the opposite side of the road, and lately the Duke of York's has had a summer frock of clean new paint. And not only paint: baskets of flowers and ferns now add gaiety to the portico, and the festive touch is complete. Both sides of the road, with their ladders and paint-pots, have formed a "Street of Adventure," and it only remains for Matheson Lang to give his house a new coat and hang out some Chinese lanterns for the public to begin to feel "The Call of the Road" so imperatively to this lively thoroughfare that other managements also will begin to realise how very much the external appearance of a theatre may influence the public mind.

PROSCENIUS.

THEATRICAL GARDEN PARTY.

More Novel Attractions.

Many novelties have been added to the list of attractions during the last few days for the Theatrical Garden Party, to be held in aid of the Actors' Orphanage at the Royal Hospital Gardens, Chelsea, on Friday, June 23.

The Brothers Egbert, for instance, have kindly consented to convert themselves into living Aunt Sallies for the afternoon. Visitors may throw rubber balls at these sprightly gentlemen from a five yards range, and, what is more, actually be rewarded by them if they score a hit.

"The Bower of Fragrance."

In "The Bower of Fragrance," which will be in charge of Lady du Maurier, Mrs. Ian Bullough, whom most people know better as Miss Lily Elsie, and Mr. Roland Pertwee, a hundred and one novel toilette dainties will be on sale. Miss Cathleen Nesbitt is to be in charge of "Pascalia," otherwise the home of "sweet things," and Miss Gladys Cooper, surrounded by the prettiest girls from the orphanage, and the daughters of some of our leading actresses, will make a very charming hostess in "My Garden."

Mr. Huntley Wright has, unfortunately, decided to cancel his series of lectures on the Ideal Home, but doubtless a very able substitute will be found in the person he is sending in his stead, Dame Huntleyetta Wright, N.G., S.O.S.

Four Hours' Continuous Vaudeville.

In addition to running a four hours' continuous vaudeville entertainment, "The Stoll Show," which comprises the full forces of the Alhambra, the London Coliseum, and the Stoll Picture Productions, will conduct an interesting guessing competition. Valuable prizes are to be given to those who most nearly estimate the actual number of the "gate."

Dancing enthusiasts will be sumptuously catered for by the two "night" clubs, "André Charlot's and Paul Murray's Road to Ruin" and "Bunch Key's Night Club," and also in the "Children's Corner," where Miss Italia Conti's clever children will present a number of new ballets.

Tickets for the party are now obtainable at all the West-End box offices and agencies, "The Era" Office, and also from the offices of the hon. organiser, Mr. Anslow J. Austin, 3, Middle Temple-lane, E.C.4.

ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

"A.A. Shop."

The next of the series of meetings on this matter will be held at the New Oxford Galleries, 77, New Oxford-street, on Tuesday, June 20, at 3 p.m. Mrs. Cecil Chesterton will be the principal speaker, and as she is the first lady to address one of our meetings it is hoped that our lady members will turn up in full strength.

Re-direction of Members' Telegrams.

Will members please note? The Council have decided that the Association shall bear the cost of re-directed telegrams for members from the old address of the A.A. to 79, St. Martin's-lane, for the period of one month only, ending June 30, but not after that date. Members should take every possible step to prevent communications being addressed to 32, Regent-street.

Actors' Church Union: Annual Sale.

Will all members of the Actors' Association give whatever support they possibly can to the A.A. Stall, which is being organised by Mme. Isabel Beresford, and to send any articles they can to her at 37, Hogarth-road, Earl's Court, S.W., or c/o Actors' Association, 79, St. Martin's-lane, W.C.2?

Propaganda Meeting, June 13.

The Council regrets any inconvenience caused members by the cancellation of the propaganda meeting fixed for Tuesday, June 13. This was cancelled by special request owing to a meeting of the A.C.U.

Tour Lists.

Will delegates—or members, where there is no delegate in a company—please send to headquarters as complete a tour list as possible, and will members also note that it is most essential they should, when writing to the A.A., give at least two weeks' addresses?

"THE A.A. AND POLITICS."

TO THE EDITOR OF "THE ERA."

Sir,—Miss Moore seeks to excuse herself by showing that the Council was as equally to blame. It may be. I am not here to defend the Council. I make the charge, and, in case Miss Moore desires to meet it, I repeat it: That she called a meeting on a pretence which had no foundation in fact and which she could have discovered for herself if she had cared to make the most casual inquiry.—Yours truly,

Temple, E.C., June 10. F. B. J. SHARP.

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Enquiries addressed to the Head Office will receive immediate attention.

PREMIERES OF THE WEEK.

"THE DOVER ROAD."

At the Haymarket.

Comedy of to-day, in three acts, by A. A. Milne, produced at the Haymarket Theatre on Wednesday, June 7.

The House.

Dominic .....Mr. Allan Aynesworth
The Staff ....Mr. Donald Fergusson
.....Mr. Walter Lake
....Miss Joyce Kennedy
.....Miss Kitty Strudwick
Mr. Latimer .....Mr. Henry Ainley

The Guests.

Leonard .....Mr. Nicholas Hannen
Anne .....Miss Nancy Atkin
Eustasia .....Miss Athene Seyler
Nicholas .....Mr. John Deverell

If marriage is a lottery, divorce, when the intention is to marry again, is apparently more so. That is the moral conveyed by the new Milne play which Mr. Frederick Harrison presented at the Haymarket on Wednesday. A brilliant first act, rich in comedy, a farcical second act, no less laughter compelling, and a third act, in which an element of the fantastic enters, kept a distinguished audience delighted throughout.

The doctrine alluded to is preached by the wealthy Mr. Latimer, who makes it his hobby to intercept eloping couples and keep them at his house for a week in order that they may become more closely acquainted with each other before breaking the existing marriage knot. This happens to Leonard, a lord, whose title is not revealed, and Anne, a young girl, who were making for Dover when their chauffeur took the wrong road, not entirely uninfluenced by Latimer. It is also "according to plan" that Leonard's luggage is left behind, that his only suit is dropped into the bath water, and that he catches a cold in a draughty bedroom. Consequently, he comes down sneezing to breakfast in his dressing-gown, after which he goes through the process of shaving.

Meanwhile, Eustasia, Leonard's wife, and Nicholas, presumably a bachelor, have preceded Leonard and his lady, and the week's stay finds Nicholas, who has gone through the same treatment as Leonard, bored to extinction with Eustasia, and fed up with her solicitude for his comfort.

When the two couples meet Eustasia immediately transfers her mothering to Leonard, who is at first appreciative, but gets tired in the end. Nicholas makes love to Anne, who, however, has profited by her lesson, and will go no further than to borrow her railway fare in order to get home to her father. In the end Leonard and Nicholas decide to make use of the passage they had booked, and go off together to Cannes.

With a cast that included Henry Ainley and Allan Aynesworth, Mr. Milne was sure of his interpreters. Mr. Ainley, whose welcome back to the theatre at which he has formerly won laurels was quite affectionate, made a brilliant character study of the beneficent Mr. Latimer. Exquisite in velvet dinner jacket and ample tie, Mr. Ainley acted in his brightest fashion, and the humorous lines, of which he has plenty, came trippingly from the tongue. Mr. Allan Aynesworth made Dominic, the magnificent steward, a monument of efficiency. He talked like a book, and scarcely a single action or a word but secured a burst of laughter.

The ingénue part of Anne is played by Miss Nancy Atkin, a recruit from the Liverpool Repertory Theatre. The choice was quite justified, for Miss Atkin took the part in the lightest of light comedy vein, and was fresh and dainty throughout. Miss Athene Seyler as the gushing wife employed her gifts of humour to the greatest advantage, and reaped abundant laughter.

Mr. Nicholas Hannen made the husband, Leonard, the complete bounder, and his shaving scene was irresistibly comic; and Mr. John Deverell as Nicholas made the house roar with his simple, but effective, acting and delivery.

Repeated calls at the close brought the author to the footlights, and the applause throughout gave the assurance that another Haymarket triumph had arrived.

"DECAMERON NIGHTS."

Miss Margaret Bannerman as Perdita.

Miss Margaret Bannerman took up Miss Wilette Kershaw's part in "Decameron Nights" at Drury Lane last Wednesday. She makes an appealing Princess Perdita, looking not a day more than sixteen or so. The part gives little scope for acting. It asks for grace, beauty, and naturalness, and these Miss Bannerman can give. Also, she speaks the lost Alatiel's lines as though she means them—not as easy a task as it sounds—and her delicate blonde prettiness is a perfect foil to Miss Gladys Ancrum's stateliness and Miss Ellis Jeffrey's piquant charm.

It must have been difficult to add more splendours to such an amazing spectacular show, but Mr. Arthur Collins has managed even that. A carnival dance, vivid and picturesque, is sandwiched, with a new Minstrel's Serenade, between the first two scenes in Act I.; a Bacchanalian Ballet in a harem, with a clever display of sinuous Eastern dancing by Miss Carlito Ackroyd, and another double-octette dance, for the brides and bridegrooms, come in Act II. And Mr. Herman Finck has written some new numbers, among them a "Coopers' Song" to a march tune that goes with irresistible spirit and is sure to be popular.

The acting is excellent. The duel between the Iago-like Ricciardo (Mr. Saintsbury) and the Prince (Mr. Cowley Wright) is as exciting a thing as is to be seen on London's stages. Mr. Hugh Buckler plays the misguided Torello with a fine sincerity, and Mr. Ivan Berlyn's hunchback is an engaging study in malevolence. Miss Ancrum poses magnificently and sings effectively.

As for Miss Ellis Jeffreys, her good humour and aptness were never more valuable. The house drinks in the Lady Violante's words as if they were a fountain of wit—and so they seem to be, as she speaks them.

"POMP AND CIRCUMSTANCE."

At Duke of York's.

Comedy, in Three Acts, by Monckton Hoffe, Produced at the Duke of York's Theatre on Thursday, June 8.

Angelo Pageant .....Robert Loraine
Doria .....Irene Browne
Wilfred Inkstanley ..Thomas Weguelin
Seymour Revelsent .....James Lindsay
Wemyss ..... Dorothy Monkman
Belvoir ..... Hubert Harben
Asphodel Forres ..... Ursula Millard

Divorce is becoming so fashionable that the preliminaries are now carried out on business lines. Such, at any rate, is the case in "Pomp and Circumstance," which was produced at the Duke of York's on Thursday.

There is little that is unsavoury in the piece, and, indeed, an edifying moral is to be discovered among its humorous lines and sparkling witticisms.

The point of the story is that a wife often does not know when she is well off. It is so in the case of Doria, wife of Angelo Pageant, who loved him when he was struggling to make a living on "flippant finance," but found life intolerable when he grew rich and respectable. She does not conceal the fact from him, neither does she make any secret of the circumstance that she looks with favour upon Wilfred Inkstanley, a friend of the family. Inkstanley admits that he is attracted by Doria, and the husband thereupon makes her over to him, but stipulates that three months shall elapse during which the couple shall not see each other.

Angelo then sets out to win back the love of his wife, and is advised by Revelsent, his trusty secretary, that the surest way to do so is to make her jealous. The means are close at hand in Asphodel Forres, Angelo's lady typist, who, though the daughter of an archdeacon, is ready to "kick over the traces" at Angelo's bidding.

In order to facilitate divorce proceedings, Angelo has offered to be found in a compromising position, but purity has become his strong suit, and he refuses to commit a breach of the seventh commandment. Instead, his wife must figure as the pretended co-respondent! A scene is arranged for the benefit of the servants in the bedroom of Angelo's flat in Kensington, and the parties return from a fancy dress ball to be "discovered" in the midst of a gay and riotous scene. Unhappily, the little typist, who was also at the ball, has preceded the party, and has hidden in the adoining room, not, however, without being seen by the servant. At the height of the revelry that individual comes forward boiling over with virtuous indignation, and drags the typist forth from her hiding-place. The appearance of Doria, who has slipped behind a screen, stops him in the middle of his outburst, and saves the good name of both Angelo and Asphodel; and while Revelsent and Inkstanley go out to see Asphodel safely home, Doria remains to "make it up" with her husband.

The reappearance of Mr. Robert Loraine is a welcome feature of the production. In Angelo Pageant he has a part in which his elocutionary grace is agreeably employed. His appearance in the costume of the Georgian period, which Pageant adopts for his fancy dress ball, was irresistible. The curious position occupied by the wife, Doria, makes the task of the actress who impersonates her a hard one, and Miss Irene Browne is entitled to unlimited credit for the natural manner in which she sustained the part. No less exacting is the rôle of the love-lorn typist, and Miss Ursula Millard well deserves hearty commendation for the quietly effective way in which she carried through her several scenes. Mr. Thomas Weguelin made a bulky personage of Wilfred Inkstanley, and developed the humorous possibilities of the part cleverly. Mr. James Lindsay was effective as Pageant's secretary, and Mr. Hubert Harben and Miss Dorothy Monkman shared the responsibilities of the servants with credit.

"QUARANTINE."

At the Comedy.

Play in Four Acts, by F. Tennyson Jesse, produced at the Comedy Theatre, on Tuesday, June 6.

Tony Blunt ..... Mr. Owen Nares
Mackintosh Josephs Mr. Tom Reynolds
Mr. Burroughs .. Mr. Compton Coutts
Mr. Dobson ..... Mr. Bruce Winston
The Doctor ..... Mr. H. G. Stoker
The Steward .... Mr. Edward Mervyn
The Waiter ..... Mr. Paul Gill
The Silent Passenger
Mr. Stafford Hilliard
Cyrus P. Honks .. Mr. Ernest Leeman
Pamela Josephs .... Miss Muriel Pope
Lola de la Corte .. Miss Tonie Bruce
Mrs. Burroughes
Miss Margaret Scudamore
Miss Larpent .. Miss Christine Jensen
Pinsent ..... Miss Louise Hampton
Dinah Partlett ..... Miss Edna Best

Within ten seconds of the rise of the curtain on "Quarantine"—the scene being the port promenade deck of the S.S. "Angostura"—the whole audience is laughing heartily. And this very welcome atmosphere of merriment is maintained, except for an occasional brief interval throughout the whole of the four acts of Miss Tennyson Jesse's delightfully amusing play. With its action located in picturesque and somewhat novel surroundings, its witty dialogue, piquant situations, and very entertaining characters, the comedy ought to be a great success.

The recent behaviour of Tony Blunt up to the time that we make his acquaintance, has not been such as to entitle him to much sympathy. He is young, handsome, and a famous explorer. Tony has fallen in love with a married lady, and the affair developed to such a pitch that he had arranged to elope with her. Two cabins had been booked on the "Angostura," sailing for the island of Esmeralda, situated "somewhere between the Azores and the Bahamas." As it happened, however, the departure of the "Angostura" was hastened by one day, and Tony sent a wire to the lady informing her of the fact. This message fell into the hands of pretty little Dinah Partlett, the lady's cousin. Dinah, who had suspected what was going on, and strongly disapproved, resolved to save her cousin from what she considered would be a hopeless blunder.

Her method was to prevent the telegram reaching Mrs. Mackintosh Josephs (for that was the lady's name) until too late, an for she, herself, to take Mrs. Josephs' place on the vessel: one has to admit that Dinah's action could not be considered absolutely disinterested, for she, too, is in love—although no one but Dinah knows it—with Tony.

When the play begins, the "Angostura" has been four days at sea. Dinah, pretending illness, has remained in her cabin, and Tony is at his wits' end; partly owing to the fact that his (supposed) lady-love refuses to see him, and partly owing to the solicitous unfairness of the passengers as to his wife's indisposition. Eventually, Tony does obtain access to Dinah's cabin, and then she tells him what she has done, and why she has done it. She states that after landing at Esmeralda, her intention is to stay with friends, "The Fosters."

Matters do not work out, however, "according to plan," for Dinah. Her interview with Tony is scarcely over, than word arrives that the passengers on the "Angostura," on arrival at Esmeralda, will have to go, for some reason or other, into quarantine for a week. Mr. and Mrs. Blunt, as Tony and Dinah are thought to be, are allotted a bungalow to themselves. It is in the scenes, of which there are four, at the bungalow, that the play develops an atmosphere which is more typical of French comedy than of English, but as in the end they prove to be nothing but highly amusing, there is nothing to cause objection. After release from quarantine, Tony and Dinah find that Mackintosh and his wife are on the island, having chased them from England. Mrs. Mackintosh cannot understand Tony's desertion, and is anxious to hear what he has to say about it, and Mackintosh is after Tony's blood for his abduction of Dinah. Eventually, of course, matters come more or less right, Tony and Dinah realising that they are madly in love with each other.

This very light-hearted and amusing play is delightfully acted. Miss Edna Best, as Dinah, and Mr. Owen Nares, as Tony, are both admirably cast, and both play with a keen sense of humour; Miss Muriel Pope, as the deserted lady, does not appear until the last act, but is then responsible for a most finished performance; Miss Tonie Bruce, presenting a striking figure, as the Spanish Lola de la Corte, a passenger on the boat and a visitor at the bungalow, plays in a very artistic manner; another fine performance is that of Miss Louise Hampton, as Pinsent, Dinah's maid. Great amusement is caused by two gossiping ladies, Mrs. Burroughs and Miss Larpent, cleverly embodied by Miss Margaret Scudamore and Miss Christine Jensen, respectively. Mr. Tom Reynolds, admirable comedian, is well-placed as Mackintosh Josephs; Mr. Compton Coutts and Mr. Bruce Winston are extremely amusing as a couple of passengers, and a conspicuous success is made by Mr. Stafford Hilliard, as a passenger, who does not utter one word throughout the play, but all the same causes much laughter.

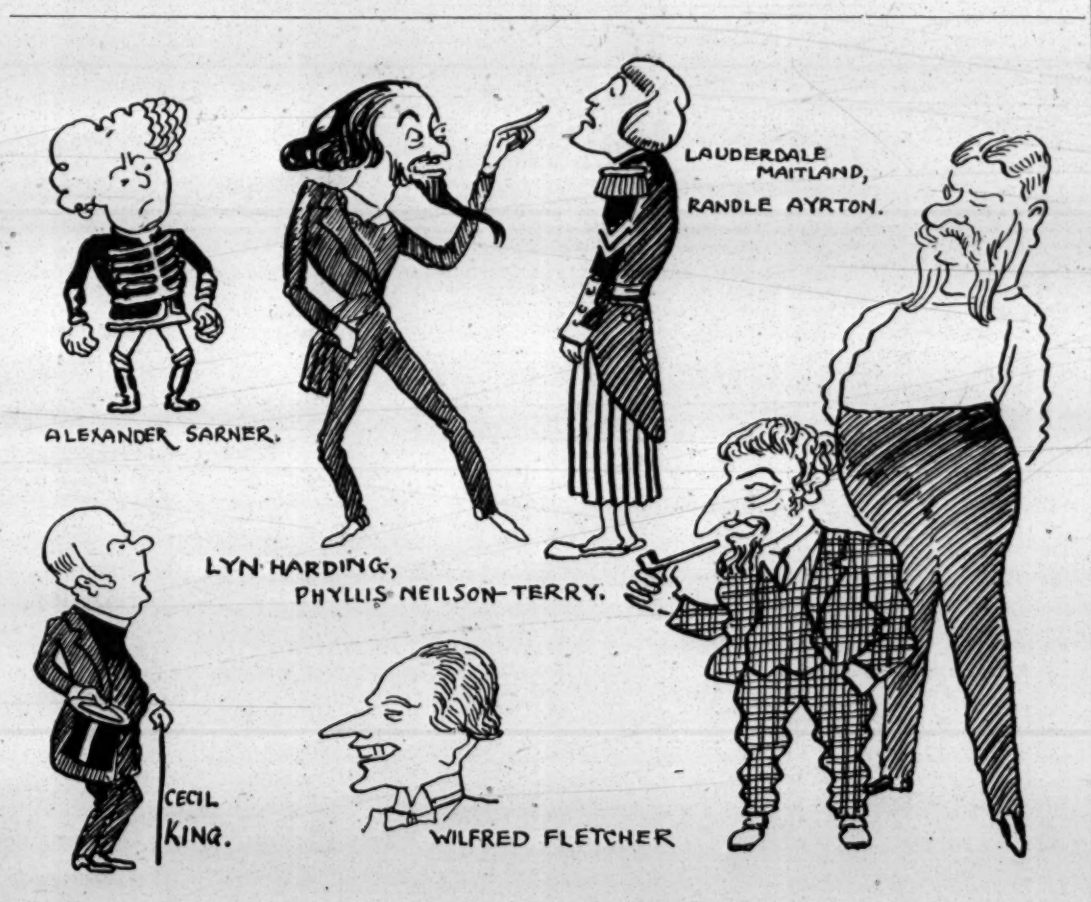
"POT LUCK."

New Version.

"Pot Luck" keeps one thoroughly entertained throughout. It was an excellent show to begin with; it is now even better.

As far as the cast is concerned the most important change is the addition of that clever and popular variety comedienne Miss Maidie Scott. Miss Scott's quiet and individual style is exceedingly well suited to the vaudeville type of revue, and on Friday night she scored an undoubted success. Her most popular contribution was a delightful rendering of a neat little number called "Don't Be Silly." Here we had Maidie Scott at her best. Another of her numbers, sung with the aid of the chorus, dealing with the various kinds of "Bags," was much applauded, and she and Miss Beatrice Lillie made a conspicuous hit in a duet entitled "You're Only a Girl." In this very amusing number Miss Scott was a little girl and Miss Lillie a little boy.

Miss Scott also appeared in a character study of an elderly lady, who, by her indecision, makes herself a terrible nuisance at a theatre box-office, and as the heroine of a burlesque of the famous play "David Garrick." This burlesque was the most important of the several new items in the programme, and disclosed the astounding fact that the wealthy city merchant's daughter, instead of being disgusted at Garrick's apparently dissolute behaviour, loves him all the more for it! Mr. Jack Hulbert, who does any amount of fine work in the course of the show, gave a very entertaining performance as Garrick. Miss Marjorie Spiers, a charming and pretty girl, has a new number, "Four Frocks in One," in which she and the lively and well-trained chorus illustrate how a pretty frock may, with slight adjustments, be turned, three times, into another equally pretty but very dissimilar. The best of the old features of the show are retained, and the company includes, in addition to those mentioned, Miss Mary Leigh, Miss Thelma White, Mr. Herbert Mundin, Mr. Ralph Roberts, and Mr. Denis Cowles.



"TRILBY AT THE APOLLO."

CO-OPTIMISTS' EXPERIMENT.

Starting on Monday last the Co-Optimist programme at the Palace Theatre began at 9.15 p.m. instead of 8.30. The interval has been reduced from 15 minutes to three or five minutes, and the show is finished about 11.15. The experiment is being tried to test the belief existing in theatrical circles that people are reluctant to wear evening dress in broad daylight, and go to a play.

The Co-optimists will continue their "daylight-saving" show at the Palace throughout June and July should this week's experiment prove successful.

COVENT GARDEN OPERA SEASON.

"FAUST."

Covent Garden Opera House was well filled, especially in the gallery, on Saturday, the 3rd, when the British National Opera Co. staged "Faust." Gounod, as usual, wrote some very vocal scorings — witness his songs and excerpts from other works—and the story of "Faust" has tempted other operatic composers, but this is the work by which his operatic genius is most popular. The audience, too, seem to recognise this, and not a few grey heads wagged in time with the music that brought back memories of youth, and the applause reminded one of a Gilbert and Sullivan revival, in some irresistible manner. The conductor, Mr. Aylmer Buesst, however, conceded nothing, and kept the work going throughout, and certainly some fine playing came from the strings and wood wind, particularly in the matter of tone and finish, but the whole work rather lacked vitality, especially until Act II. The ballet, however, was light and airy, and possibly some allowance should be made that Mr. Percy Hemmings, at short notice, had to deputise for Mr. Andrew Shanks. Mr. Hemmings made the customary hit with "Even Bravest Heart," and carried his part to a climax with zeal and considerable vocal charm. The part of Faust is rather a big one for a young singer, but Mr. Tudor Davies bids fair to develop considerably, and did well, with Mr. Philip Bertram as Wagner.

Miss Olive Townend made a devoted Siebel, and her voice is round in quality, rather than shrill, and Miss Edith Clegg made the part of Martha as vocal and coyly arch as any widow could be. Of Mr. Robert Radford it must be noted that he was the artist with the grand manner of an operatic singer, although scarcely in best form during the famous "serenade"—yet his acting and art carried through, and he made Mephistopheles a majestic fellow.

Mme. Mignon Nevada improved greatly during the performance, and made a consistent success in the part of Marguerite—withal, too, her manner when taking a curtain, together with Mr. Radford, has the dignity and charm associated with many operatic successes.

A word of praise is due to Miss Penelope Spencer, principal dancer, and the staging of the church scene, especially the appearance of Mephisto, which made as great effect as Mr. Radford's sonorous singing and the increasing torment of Marguerite and her singing in the last scene.

"THE TWILIGHT OF THE GODS."

There can be no questioning that much of the stage action and even the mythology upon which Wagner built up most of his operatic works fail, generally, to grip the opera-goer, but, by virtue of the music, Wagner has built up a most devoted following of real music-lovers. The more one hears Wagner, the more one appreciates his aims and his wonderful fund of melody, which he interweaves and elaborates in an extraordinary manner. It is all the more encouraging, therefore, that the performances of "The Ring" by the British National Opera Co. have drawn such wonderful audiences, both in the gallery and other parts of the great house. These Wagner nights are filled not by a public out to hear tunes, or see pictures, but to enjoy operatic art in its sincerest form. "The Twilight of the Gods" at once commands attention as a great climax to an extraordinary conception, and brings one back to the Rhine Maidens who have disported themselves particularly gracefully during the present season.

Excellently vocal, on Monday, the 5th, was the Brunnhilde of Miss Florence Austral; and if this lady can but master the art of gesture, there can be no quarrel with the prophecy of a brilliant operatic career for her. At present there is a tendency to pose and to conduct that is a little obvious and disconcerting. Mr. Frank Mullings sang dramatically as Siegfried, but his horse, as on former occasions, proved rather an embarrassment, a by no means uncommon occurrence, noted as distracting from the music. He was well supported by Messrs. Andrew Shanks as Gunther, Norman Allin as Hagen, and William Michael as Alberich.

The Three Norns, Mesdames Mary Edison, May Blyth, and Gertrude Johnson, created the necessary sense of weariness and longing. Miss Eda Bennie made an effective Gutrune, and Edna Thornton really created a grand operatic atmosphere, her voice telling well, and her gesture, appropriately dramatic, was all to the point. Three vocal Rhine maidens included Mme. Agnes Nicholls, May Blyth, and Edith Furmedge. The principals and conductor, Mr. Eugene Goossens, had to acknowledge many calls.

"LOUISE."

"Louise" in English is as great a draw as it is in French with the fashionable opera-going public. There was one of the most aristocratic audiences of the season at Covent Garden on Wednesday. Miss Miriam Licette, Miss Edith Clegg, Mr. Robert Radford, and Mr. Norman Allin, who sang in the first performance of Charpentier's opera given by the Beecham company, were in the cast. Miss Licette's Louise was always one of her best successes, but she is not content to rest on her laurels, and each time she plays the part she develops the character, adding touches that give it fuller life. Mr. Radford, as the father, sang with touching tenderness, and, in the final tragedy, with great power; and Miss Clegg's hard, unsympathetic mother was, as always, a very clever study. The ragman, though not a big part, is a telling one. The music lies well for Mr. Allin's voice and he sings it admirably. The important change in the cast was Mr. Walter Hyde as Julien, whose voice has the requisite warmth and richness for the part and who sang with all necessary lover-like fervour. Mr. Tudor Davies doubled the rôles of Noctambulist and King of the Fools successfully. The workroom scene went with spirit, with Miss Eda Bennie, Miss May Blyth, Miss Edith Furmedge, Miss Florence Evelyn, Miss Dorothy Chapman, Miss Amy Sissons, Miss Evelyn Elmes and Miss Peggy Mitchell to sing the solos, Miss Norah Roy as the forewoman, and Miss Gertrude Boxall as the irrepressible errand girl.

Mr. Percy Pitt conducted with great skill and sympathy for his singers, and brought out every detail of the wonderful score.

"TOSCA."

The first act of "Tosca" went a little uncertainly on Friday night. It was evident that Miss Beatrice Miranda was not herself—it is not like her to break the rhythm of a phrase and to leave out parts of it altogether for the sake of a culminating "top note," as happened more than once; and Mr. William Boland, who always improves as the evening wears on, seemed longer than usual in getting into his stride. There was a neat study of the old Sacristan—humorous without exaggeration—from Mr. Raymond Ellis, and Mr. Albert Chapman was a good Angelotti.

In the second act all was well. Miss Miranda, rising to the occasion, sang Tosca's anguish and her prayers musically as well as dramatically. Mr. Boland was magnificent in Cavaralossi's defiant outburst: his voice rang out "Victory" like a trumpet; and the murder was acted with such intensity as to send a visible thrill through the house.

It was Mr. Percy Heming's first appearance here as Scarpia. He made a great success. He sang finely, making every word and every phrase tell, and in showing Scarpia for the villain he undoubtedly is, managed to steer clear of melo-dramatic. Some Covent Garden Scarpias have been too prone to wearing the black heart on their sleeves. Mr. Heming did not make that mistake. The dignity, the restraint, the calculating coldness, were all in the character. Mr. Sydney Russell's Spoletta was cleverly played. Miss Amy Sissons' voice sounded well, but she sang the Shepherd Boy's song as if she were delivering a ballad from a recital platform. It should be as unconscious as a bird's song. The chorus singing was good. Mr. Julius Harrison conducted, giving a reading of the score full of colour and spirit.

R.A.D.A. EX-STUDENT'S CLUB.

"The Tenth Point."

"Possession is nine points of the law." Apply this maxim to marriage, and what is the tenth point? That is the question that is discussed in this exceedingly well-written comedy in three acts, by Robert Austen Allen, produced by the ex-students of the Royal Academy of Dramatic Art at the Academy Theatre, Malet-street, W.C., on Sunday evening last. The play is not one for which could be safely prophesied any considerable measure of success in the ordinary commercial theatre, but it is, nevertheless, a play of decided merit.

Philippa Tordon did splendid work during the war under the guidance of the famous young scientist David Perivale. At one time David wanted to marry her. She is married, however, and has been for four years, to Lionel Tordon, a rather difficult young man, now engaged in farming. All the members of the Tordon family have the reputation of wanting to manage everyone else. Philippa finds married life very humdrum; she wants to do something more than be a wife and a mother. Matters become so intolerable that at last she leaves her husband, and goes straightaway to his sister Ruth, married to a middle-aged doctor named Corder. It is on Philippa's arrival at the Corders', where she is quickly followed by Lionel, that we make her acquaintance. This is late in the afternoon, and the action of the play, which all takes place in the drawing-room, ends the following morning. The only concern of the comedy is the trouble between Lionel and his wife. Complications ensue because David Perivale, now in love with Jill Meadows (Mrs. Corder's daughter by her first marriage), is also staying in the house, and Philippa, for a considerable portion of the play, is apparently determined to annex him. At one point a divorce between herself and Lionel is arranged. Eventually matters straighten themselves out. Philippa agrees to go back to Lionel, and gives her sanction to David marrying Jill, on condition that she is allowed to resume her work with David.

This brief outline of the story gives little idea of the merit of the play. It really is an excellent comedy, and, acted as well as it was on Sunday evening, it certainly makes delightful entertainment. Miss Fabia Drake as Philippa, Mr. Felix Seel as Lionel, Miss Mignon O'Doherty as Ruth, Mr. Richard Cooper as Dr. Corder, and Mr. Eugene Leahy as David, one and all were admirably suited to the characters they played, and all acted with a fine sense of comedy.

THE PLAYWRIGHT'S THEATRE.

"The Stop-Gap."

Although now and again there was evidence of merit, on the whole this play in three acts, by Miss Florence N. H. Atack, produced on Wednesday afternoon last, at the Aldwych Theatre, by the Playwrights Theatre "in conjunction with the author," proved to be of poor quality. The acting throughout was very good indeed, and it seemed a pity that it should be so wasted. Certain important members of the congregation of a church in the town of Cheapetowe, are gathered together to welcome the new vicar, the Rev. M. Belhouse, whom none of them have met. The scene is the sitting-room of the lodgings that have been taken by the supposed clergyman in the house of Mrs. Swindells, a working class woman. The expected clergyman turns out, however, to be a clergywoman, much to the disgust of Sir Henry Jones, who provides the greater part of the cleric's salary, and Mrs. Chantwich, foremost of the women interested in the church. The only two who welcome Miss Belhouse are the young local doctor, and Mrs. Chantwich's daughter, Amelia. The play is concerned with the effect of the lady vicar upon these people, but as it is of no particular interest, further details are unnecessary.

Miss Muriel Pratt played very well as the clergywoman; Miss Ruth Maitland brought all her experience to bear on the dull part of Mrs. Chantwich, and Miss Helena Millais proved herself a good character actress as Mrs. Swindells; Mr. W. E. Langley, too, as the tiresome Sir Henry Jones, gave a very sound performance. The brightest acting of the afternoon came from Miss Audrey Cameron as Amelia; and Mr. Jack Melford, as Albert Elijah Muggles, her sweetheart.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BELFAST.

CLONARD THEATRE.—G. M., Mr. W. J. Hogan.—Vaudeville here by Mr. Pat Ash, comedian.

WEST BELFAST THEATRE.—G. M., Mr. J. Quinn.—Mr. Eddie Byrne, chorus vocalist, appears here.

PRINCESS THEATRE.—G. M., Mr. W. J. Anderson.—Stan Galdo, a clever juggler, is drawing good houses here.

BILSTON.

ROYAL AND HIPPODROME. — P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—J. J. Clayfield presents the revue, "The Girl of the Cabaret." Specialities by Billy Long, Mona Wells, and the Gladreen Trio.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock. — Augustus Yorke and company, in the American playlet, "Abe, the Hero,' are a leading feature. An excellent combination also includes Lois Barker and Percy Tarling as "The Grumblers"; Jack Poulter, comedian; Roy Wallace, in his musical entertainment; the Two Ascots (Douglas and Ethel), variety artists; the Giddys, eccentric acrobats; Sandy Rowan, Scotch comedian; and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—A revue, entitled "The Show Box," produced by the Theatre Productions, is cordially received. Mark Stone, Harry Gunn, and Jenny Jones assume leading characters.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—The Wylie-Tate production of "The Garden of Allah" is the attraction this week, with Stephen T. Ewart, Lillian Hallows, and Hamilton Stewart in the chief characters.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Tom Walls and Leslie Henson, in conjunction with Leon M. Lion, are presentiag "Brown Sugar," with Eileen Beldon in her original part.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred. Waller; Mus. D., Mr. Frank Jepson.—The sensational "Sawing through a Woman," under the supervision of P. T. Selbit, is the chief item in the variety programme this week. Jack Lane and Edna Latonne are also on the bill.

BLYTH.

THEATRE ROYAL.—G. M., Mr. G. L. Crow.—Madge Douglas and Ernest Vaughan present the musical and comedy play, entitled "Biddy O'Farrel," with Miss Douglas in the title-rôle. On Friday night "My Sweetheart" will be presented, with Miss Douglas as Tina and Mr. Wright as Tony.

BOOTLE.

METROPOLE.—M. D., Mr. J. Leslie Greene.—The Six Bros. Luck in the musical comedy, "What Next."

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Miss Sydney Fairbrother in "Mrs. Winterbotham's Woes."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennow.—The Wylie-Tate production, "The Peep-Show" is appearing, with Mona Vivian and Mark Lupino in the cast.

BRISTOL.

PRINCE'S THEATRE.—M. D.s, Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—Mr. J. Bannister-Howard has sent a strong company here in the popular musical comedy, "The Belle of New York."

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor Stevenson.—The drama, entitled "Childless Wives," is staged here this week.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. J. W. Hort; Mus. D., Mr. Howard W. Galpin.—Heading the bill here is the Scottish star comedian, Will Fyffe, whose performance proves a great success and earns great applause; The Three Arizonas present a novel juggling act; Kharum, the wonderful Persian pianist; Chris Richards; Decars and Tomato present a novel comedy act; Mary Mackie; and Edgar Curtis, the lilliputian wonder, gives a good comedy turn.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—"Lady Windermere's Fan" is presented by the Empire Repertory Co. Mr. Ernest E. Norris and company are seen at their best in this brilliant play.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Co. present: "One Law for Both."

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—Lew Lake presents the farcical absurdity, entitled: "The Splinters of 1922."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—Lew Lake's Co. in "Jack of All Trades."

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors of H. G. Dudley Bennett (decd.); L. and B. Ex., Mr. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Messrs. Taunton Bros. present the musical success, "Ship Ahoy."

ANGLESEY PALACE.—S. L. and M., Mr. H. Smith.—Mr. Hugh Stanhope presents his costume concert party, The Tweenies.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D. Mr. I. Gilby Briggs.—Miss Cicely Courtneidge, assisted by Peter Haddon, also Yvonne Mero and Leslie Greville, dancers; Billy Rowland, comedian; Betty and Vivien Heywood, instrumentalists; Marthe Moranne, vocalist; Vivian Foster, the Vicar of Mirth.

CANNOCK.

HIPPODROME.—P., Mr. B. Kennedy; R. M., Mr. Percy Victor; Mus. D., Mr. A. Thompson.—Josh Clifton's revue, "Odds and Ends," pays a return visit.

CHATHAM.

EMPIRE. — P., Chatham Empire Theatre of Varieties, Ltd.; M., Mr. George Piercy. — G. H. Elliott, in his latest successes, is topping the bill here. Tom Walls and Leslie Henson, Ltd., are presenting the musical absurdity, entitled "The Disorderly Room." Other turns are Damsell and Boy, juggling equilibrists; J. A. Powers, Scotch humorist; Lynn and Lynda, in their musical act; Alex. Lawson, dancer; Doreen Montgomery and Fred R. Yule, in a harmonious scena; with topical pictures.

THEATRE ROYAL.—P., Messrs. C. L. and A. H. Barnard; G. M., Mr. Lionel Barnard.—Mr. W. Carter Slaughter is reviving the old favourite play, "East Lynne," with Grace Sweeting as Lady Isabel.

BARNARDS. — P., Messrs. C. L. and A. H. Barnard; M., Mr. A. D. Chard.—The Lorrell Productions present "Hello, Charlie," a musical comedy burlesque, featuring Harry Rennior and Connie Leonard.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; M. D., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Mr. John E. Brady.—Gilbert Lees and Co., in Scotch comedy sketch; Alma le Dare, chorus comedienne; Stuart Forbes, character comedian; Frank Alley, the mad hatter; Tom Fields, Italian accordionist; Black and Brown, vocal comedy act; Carr and Finch, comedians.

DERBY.

GRAND THEATRE. — L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—Mr. Hamilton Deane and company commence a six weeks' season. In the first half of the week he is presenting "The Man from Toronto," and for the remainder of the week "John Glayde's Honour" will be staged.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—An excellent attraction is provided in "Tit Bits," presented by and including the well-known comedians, Fred Wright and Walter Passmore. The company also includes Joe Redfern, Neville Delmar, and Hilda Simpson.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—Mr. Will Ambro presents the Criterions.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. Perci Leonard; Mus. D., Mr. V. S. Chapman.—Mr. Alfred Denville's Stock Company.

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Henry Lees presents the revue, "Froth."

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—The Marvellous Poppescus, in their sensational act; Bert Berry and May Hart (and a Piano); Val Vett (The Ragtime Painter); O'Malley and Tolley; The Balfour Twins, speciality dancers; Annie Rooney, comedienne; De Busse, piano-accordionist.

ARCADIA.—P., Arcadia (Doncaster), Ltd.; M. D., Mr. Harry Russell; R. M., Mr. F. G. Ingleby.—Harry East presents twice nightly "Novelty," The Original Concert Party.

DOUGLAS, I.O.M.

GAIETY THEATRE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell.—Mr. Wilfred Shine presents this week the Tom Robertson comedy "Caste," in which he will appear as "Old Eccles."

THE PALACE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Arthur Brittain.—The variety artists this week at the Palace are Cornelius and Constance, the revue dancers in their scena, "The Masquerade Ball"; E. T. Huxter, who continues to delight for another week in his sketch, "Inebriate Revels"; and Miss Vanwy Chard, the Welsh songstress.

VILLA MARINA.—P., The Douglas Corporation; G. M., Mr. Noah Moore.—The star turn this week at Villa Marina is Ristori, musician and dancer; and Mr. Felix Goden's municipal orchestra, in conjunction with this popular variety artist present a thoroughly enjoyable entertainment.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindale; M. C., Mr. W. Medhurst.—Bert Harrow, the rum comedian; the Enzers, "a melange of cleverness and comedy"; Billy Maher and Daisy Langford, "talkative talkers who dance"; Cinzano and Partner, in "A Successful Failure"; Jean Gray, dainty comedienne; Chas. Edwards, violinist and banjoist; Wal Clinton, light comedian and dancer.

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Isobel Marden, vocalist.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd., M. D. and L., Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—"The Savage and the Woman" is being presented here by Andrew Melville's company. Young Buffalo gives a virile impersonation of the leading character, Indian Jim; Cynthia Gordon presents a vivacious and charming study of Felicity; Jack Haddon hits off the Sheriff to the life; Arnold Winters does well as a Pinkerton man; Big Wolf is picturesquely interpreted by S. J. Chapman; while Jimmie Lennie infuses a clever bit of character acting into his portrayal of the Chink. Capital studies are also presented by David J. Erlston (Phil Fargoe), Marie Kildare (Wiamba), and Nellie Lauraine (McLissa).

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—The entertainment here comprises a delightfully varied programme by the Kinnaird Orchestra, selections on the orchestral organ by Mr. C. W. Saxby, and a specially attractive series of pictures.

LA SCALA.—R. D. and M., Mr. A. G. Brown.—Excellent programmes are being presented here, a never-failing attraction being the Scala Orchestra, under the direction of Mr. F. Routledge Bell.

HER MAJESTY'S.—R. D. and M., Mr. A. G. Brown.—The new singing films are proving popular here, many notable vocalists having been booked for their presentation.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mrs. Brandon Thomas's company is here with the perenially attractive "Charley's Aunt." The cast includes Mr. Jack Hellier, in a clever impersonation of Lord Fancourt Babberley; Mr. Jas. E. Page, an amusing Mr. Spettigue; Mr. Richard Fielding, an admirable Colonel Sir Francis Chesney; Miss Clare Lindsay, a handsome Donna Lucia; and Miss Renee D'Ungerne, a winning Ella Delahay.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—Mr. Fred Collins continues his vaudeville season by presenting another light piece, "Buzz Along," acted by Mr. J. Edward Bleriot's company. Mr. Sid Docley as Loppy, Miss Florence Guest as Stella, and Mr. Alf. Passmore as Maggarme are the principals in a cast that also comprises Wee Tess and Bonny Betty, La Belle Amour, Bob Barlow, Eileen Storm (a graceful dancer), Audrey Wilmore (an expressive singer), and Nat Roberts and Claude Derwent.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikchank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—Mr. G. P. Huntly heads the bill here with the amusing trifle, "Wallpapers," in which the popular comedian, assisted by Miss Eva Kelly and Mr. Frank Hector acts with his customary easy humour. The programme is further strengthened by the performances of Miss Haide de Rance, comedienne; Mr. Jerome Murphy, in a pleasant exposition of Irish folk song and story; Afsana, a Persian pianist of merit; Mr. Warwick Pryce and a piano; and Miss Kitty Jackson, in several beautiful spanish dances.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—The new Wylie-Tate revue, "The Scrap Book," is drawing large audiences here this week. The haunting music by Herman Finck and the beautiful mounting of the play delight the ear and the eye, while the acting of the company is full of dash and humour. Mr. Harry Angers, a really admirable comedian, shows much comic resource, and the vivacity and charm of Miss Daisy Dormer, alike in song and dance, impart additional exhilaration to the scenes. Mr. Paul England is a delightful light comedian, and the work of Miss Margot Tomlins, a clever actress; Miss Thelma Rayne, Miss Evelyn Linn, Mr. Alfie Keen, and Mr. Bert Ascott puts further vigour and drollery into an enjoyable play.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—This is the last week of Mr. Albert Sember's repertoire company, which has so successfully held the boards here for several weeks. The play presented is "What a Man Made Her," which gives ample scope to the abilities of the company.

HIPPODROME.—P., Gloucester Hippodrome Co.; B. M., Mr. W. Edward.—For the last week of their management, The Hippodrome Co. have secured Mr. W. Griffith's Co. in "The Musical Romance." Miss Dorothie Squire is vivacious, and Miss Dorothy Huxtable is favourably received. Mr. Frank Street patters and plays in capital style, and Mr. William Brodie is good, as is Mr. F. Rowland Tims. Maple and May give an entertaining turn. Zena Zampa on the trapeze is agile and clever. Billy Brennan is a splendid dancer.

HALIFAX.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—Miss Cicele Barclay and Mr. Rupert Lister are appearing here with their repertoire company in "The Duke of Killicrankie."

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Harry Leaton's musical comedy-revue, "Bow Wow," is the attraction here.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—The revue, "Here You Are, Then," is being staged here by the Sydney Syndicate.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—The Great Deville, in his wonderful performance, assisted by Mlle. Victoria. Other turns are Elsie and Cassiles, The Comos, Chris Kenny, Maurice Mason, and Miss Pop Carson.

LEAMINGTON.

THEATRE ROYAL.—Sole Owner, Mr. C. Watson Mill.—The revue, "Red Heads."

COLONNADE THEATRE.—The variety is this week supplied by the Yamayama Troupe of Japanese entertainers.

JEPHSON GARDENS PAVILION.—The concert party, Fancy Fair, provides the entertainment here.

LEICESTER.

ROYAL OPERA HOUSE.—S. O., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The Leicester Drama Society opened a two-weeks' season here on Monday evening, when they presented "The Silver Box," which afforded much satisfaction. Other plays billed are "A Triple Bill," "X—O," "Candida," "Fiddlesticks," "The Cobbler's Shop," and "The Workhouse Ward," which are being produced by Mr. Frank D. Clewlow.

THEATRE ROYAL.—S. L. and M., Mr. Milton Bode; B. M., Mr. W. R. King; A. M., Mr. C. Finch-Hatton; Mus. D., Mr. John H. Vann.—Messrs. F. G. Kimberley and Dennis Clyde Repertory Company of well known players, present Monday, Tuesday, Wednesday, and Saturday, "The Prodigal V.C.," which is cleverly given by a strong company of principals, who are having a successful season here. Amongst the company appearing are Miss Annette Howard, Miss Ethel Masterson, Miss Doris Brookes, Miss Margaret English, Messrs. Dennis Clyde, Chas. M. Julian, Richard Ferris, William Cloake, and Allan Warde. Thursday and Friday, "The Marriage of Angelique" is the attraction.

PALACE THEATRE, LTD.—C. and M., D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—An excellent variety bill is headed by Mr. Teddy Brogden, in a musical extravaganza, "Under the Apple Tree," with Miss Edith Pearson, Edgar Vincent, Miss Doree Hanbury, Miss Gwennie Doyle, and Robert Clifton in the company; also here are Sammy Shields, the popular comedian; Penrose and Whitlock, two old sports; Elsie Bower, comedienne; Francini and Elsie Ollons, in a musical juggling act; Geaiks and Geaiks, in a comedy whistling and mimicry novelty; and The Daros, equilibrists.

PAVILION THEATRE.—P., The Macnaghten Vandeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—The management have secured a tip-top musical revue, "Peggy," as the attraction. In the company are Jamie Mackenzie, Len Martin, Cliff Travis, Mona Wray, and the Four Dancing Gems, who go through their work well.

MAIDSTONE.

PALACE.—L., Messrs. F. E. Chabôt and R. P. Green; G. M., Mr. F. E. Chabôt; A. M., Mrs. P. D. Elbourne. — Messrs. James Willard and Fred Wilson are presenting here their London company in a series of one-act plays of the Grand Guignol type.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. Gar Kiddie's Company in revue, "O. K."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—Pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Mr. G. Carlton-Wallace opened his fifth annual repertory season with "Proof."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Miss Daisy Squelch presents the comedy revue, "The Romany Maid."

THATCHED PICTURE HOUSE.—P., Messrs. Bond and Son; M., Mr. G. Starkey.—Miss Ethel Toms.

ELECTRIC CINEMA THEATRE.—P., Mr. F. H. Coopers, Ltd.; M., Mr. W. Pepper.—Clifford and Gray, Capt. Charles Erard.

SPRING GARDENS.—P., Mr. Horace Rose.—"The Vagabonds."

OLDHAM.

PALACE.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Lew Lake presents the second edition of "Splinters of 1922."

OXFORD.

NEW OXFORD.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. and S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Charles Macdona's company in Bernard Shaw Repertory is here for the week.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R.M., Mr. T. Norman Akeroyd.—Joseph T. Poole presents "Sky High," a farcical revue. Specialities are introduced by Dan Lewis, Poole and May, The Brighton Belles, Billy Hale, Lewis and Lyons, and Pearl Taylor.

READING.

ROYAL COUNTY THEATRE.—P., Mr. Milton Bode.—Mrs. Kimberley's musical play, "One Night of Folly," with songs, dances, and specialities.

ARCADIA (Reading's riverside wonderland).—P., Ramsgate Hippodrome Co.; D., Messrs. Wallace and Leitch.—"Farce" concert co.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; Asst. M., Mr. T. C. Hickson.—The second week of the D'Oyly Carte Opera Co. is notable for the inclusion of "Ruddigore," a delightful production which has not been seen in Sheffield for some years. On Monday night a large and interested audience gave it a hearty welcome, and the representation was excellent in every respect. The present company includs Misses Bertha Lewis, Catherine Ferguson, Winifred Lawson, Elsie Griffin; Messrs. Sydney Granville, Leo Darnton, Darrell Fancourt, Derek Oldham, Leo Sheffield, and Henry A. Lytton.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—Ella Retford, a big favourite here, is presenting new songs and "impressions" which are well received; other attractive turns are given by Cole and Robbins, ebony entertainers, in a comedy act; Renee and Godfrey, in a smart dancing act; Fred Stafford, and his brushes; Nicol and Martin, cyclists; the Hadens, novelty singing and dancing scena; and the "Ten Loonies," in their popular comedy brass band extravaganza.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. William Bingley.—Heading a good programme is the three-act farcical comedy, "Jane," presented by Mr. Sydney Bransgrove; the cast includes Sebastien Smith, Frank Lovatt, Beatrice Marsdene, and Hilda King. Variety turns are given by the Imperial Trio, harmony vocalists, presented by Mina Leon; T. E. Dunville, the favourite comedian; Fulgora, in a satire upon popular men, past and present; Arthur Gilroy, whistler and entertainer; and the popular Yorkshire comedian, Dick Henderson, in his latest successes.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Lew Lake presents Dorothy Mullord and company in the play, "A Mother Should Tell."

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Scott Sanders, "On the Road to Anywhere"; Terry Wilson, the popular light comedy star; the Martinis, Europe's premier ball-room dancers; Iizukas, sensational balancing act; little Ivy de Verne, the queen of comedy; Signor and Madame Borelli, in humorous musical tit-bits; and Miss Jane Croft, the popular soprano.

THE HIPPODROME.—R. M., Mr. Mark Lorne.—Carl Hertz, introducing startling illusions; Henry and Edgar Martell, creators of eccentricities; Harry Hemsley, mimic of children; Haig Bros. and Ryan, in songs and comedy; Nina Martin, in versatile impressions; Kenna Bros., the funny airmen.

SOUTHEND.

AMBASSADORS' THEATRE.—P. and M., Mr. Herbert Jay; Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—"The Younger Generation."

HIPPODROME.—M. D., Mr. Chas Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Hayman and York present Scott and Whaley in a fantastic farce with music, "Come On, Steve," with full London cast and chorus.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—"A Social Convenience" is here this week. A good cast includes Herbert Mansfield, Norman B. Cannon, and Jayne Grey.

PALLADIUM.—A. M., Mr. Joseph Bernard Hothersall.—Arthur Prince, the famous ventriloquist, occupies the premier position in this week's attractive programme. The turns are Sandy Powell, comedian; The Five Bombays, dancers; The Cycling Brunettes, in "Defying Gravity"; George Ackroyd and Rose Hardy; Gaby Revette and Florence Yaymen.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—The attraction here this week is "My Own Girl," a highly successful revue. The cast includes Will Weston and Bobbie Burns.

STOCKPORT.

THEATRE ROYAL.—Sole Owner & M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. & S., Mr. Charles Revill, junr.—Charles Seymour (in conjunction with Fred W. Baker) presents "The Broken Melody," featuring the actor and musician, Cyril Clensey.

HIPPODROME.—P. & G. M., Mr. J. H. Stansfield; R. M., Mr. E. J. Lyons.—William de Lacy presents his musical comedy burlesque, "Tangles."

STOCKTON.

HIPPODROME.—P., North E. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; Mus. D., Mr. Ferri.—Hart and O'Brian, comedians; Mart and Pep, entertainers; James Hunter, raconteur; Pearl Mitchell, violiniste; Fandor Troupe, lady acrobatic cyclists; and Eva Lethbridge, soprano.

SUNDERLAND.

EMPIRE.—P., Sunderland Palace Co.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—There is a strong variety company doing duty here this week, composed of St. Juste and Higgins, jesters; Olga Morselli, violinist; Tom D. Newell, comedy dame and burlesque dancer; Auber, instrumentalist; Joy Grant, comedienne and dancer; Waltard, with "Fun in a Hat Shop"; and The Morandines, acrobats and equilibrists.

KING'S.—P., Messrs. Thompson & Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. Hugh W. Jones.—"The Queen of Sheba" picture, with choral effects by the Alexander Opera Company.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Mr. Albert Sember and his company are making a welcome visit with the play, "All a Girl Can Have."

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures and varieties by the Three Fordyces, in a vocal, musical and dancing entertainment.

SWINDON.

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, junr.; Mus. D., Mr. Oswald Bentley.—Dick Ray's company, who are very popular here, present his latest revue, "Kick Off," for the second time.

TONYPANDY.

EMPIRE.—P., Mr. W. B. Willis & Son; R. M., Capt. W. Willis.—A smart variety bill-of-fare includes Airos, in a sensational balancing act; Rose Marie, the versatile comedy girl; Dorothy Harradine, soprano vocalist; Mullins, the tramp cyclist; Ted Andrews, himself and a piano; Terry and Yorke, singers and expert dancers; Romaine and Baker, the peculiar pair; and Alf. King, in character song-scenas.

TORQUAY.

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; Secretary, Mr Arthur Pearse; Mus. D., Mr. H. E. Crocker.—The bill this week is headed by the Ilott Quartette, in grand opera excerpts. Others announced are Monica Gold, Henry Bekker, Larola, Ziska and Partner, Ralph Howard, and Alex. Mee and company.

THE PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price; Mus. D., Mr. E. W. Goss.—Mr. Dudley Stuart presents "Mr. Pim Passes By," with Mr. C. Carleton Crowe in the principal rôle. Miss Georgina Wynter appears as Olivia Marden and maintains her earlier success in the part. To-morrow (Thursday) afternoon a star matinée is announced by Miss Jose de Moraes, Miss Violet Locke, and Miss Helen Marr, with Miss Pat Sheridean.

WESTCLIFF.

NEW PALACE.—P. and M., Miss Gertrude Monillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—The Lowell Thomas Travelogue, "With Allenby in Palestine and Lawrence in Arabia."

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—Robb Wilton, comedian; Herbert La Martine, the famous stair-case dancer; Hal Wright, burlesque comedian; and pictures.

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Tom Braithwaite.—"W.B.W." Productions are presenting their comedy revue, entitled "Talk to Yourself."

WOLVERHAMPTON.

GRAND.—G. M., Mr. G. H. Bull; M. D., Mr. A. Jackson.—Performance by local amateurs of "Lady Frederick," in aid of the local hospitals.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M., Mr. James Kilgour; Mus. D., Mr. Arthur Grimmett; S. M., Mr. Stanley Mayo. — Strong variety programme, headed by G. S. Melvin, supported by Hone Charteris and Eva Dickson, the Mafuziang Manchu Troupe, Nellie Wigley, Howdini, Eddie and Irene Foster, and Rellow.

ROYAL.—P., Mr. & Mrs. F. G. Kimberley; A. M., Mr. Edwin Kisbey; Mus. D., Mr. Harry Bradley.—F. H. Fowler presents "Rose Petals," a new musical comedy, featuring Billy Lytton.

WORCESTER.

THEATRE ROYAL.—P., Tours, Ltd.; L. & M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—Mr. Arthur Bradford is presenting Mr. Chas. Regan, comedian, in the revue, "How Do You Do?"

YORK

THEATRE ROYAL.—L. and M., Mr Percy Hutchison; A. M., Mr. Fallett Pennell.—Mr. Bromley Challoner and company in "When Knights Were Bold."

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk. Stafford.—Lily Morris, Nina and Nora, Key and Keyworth, Fred. Hutchings, Violet Nava and Co., Gaston Palmer, Martin and Castle.

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WEDNESDAY, JUNE 14, 1922.

THE OPEN DOOR.

FOR a great many months past, a question has been discussed in the theatrical world which involves an important principle, and the promise of a new invasion of American plays this autumn gives it special prominence at the moment. Are we going to continue our present policy of opening the door to American playwrights, American actors, and American producers, or are we going to slam the door in their faces with the idea of protecting our own?

The American Invasion.

It cannot be denied that we have "suffered"—if that is the right term—severely in this direction during recent years. Insular voices have been raised in protest, and it has been suggested that we are giving poor encouragement to our native talent by welcoming talent from abroad. There is little doubt that American acting, like Russian dancing, has found easy favour in this country. It is well known that, among both singers and dancers, there have been examples of British exponents who, failing to win favour by normal means, have "disappeared," and returned with great success in other guises. The singer comes back with a moustache and an Italian name. The dancer re-visits us in the guise of a Russian. We do not want the same thing happening with our actresses.

All the same, one must look impartially at both sides of the picture, and must discover whether our natural prejudices are, in their expression, consistent with the best interests of the stage generally, as well as the interests of the British profession in particular.

To borrow a foreign cloak is, obviously, a most undesirable thing. It is an admission of failure, and an attempt to dupe the public.

To open our doors to genuine foreign talent, however, is quite a different matter, and we express a doubt, while realising the immediate effects of this upon our own countrymen, whether anyone suffers from this principle in the long run—anyone, that is, with talent, actual or potential, which deserves recognition.

It is obvious that the British public must benefit, for, if they did not, they would very soon refuse their support. The purchaser of an article is always its final critic. Theatrical audiences, by their attitude, form the ultimate criterion upon which all theatrical activity must be based.

This theory does not deny the playwright, the actor, and the producer their own initiative. Audiences are plastic, and, while knowing in their hearts what they want, they are quite willing to imbibe the ideas of those who cater for them. Thus, provided they get good fare, they will not interfere with any general scheme of the profession by which that fare is obtained.

Probably the best scheme is the scheme of the open door—free trade, in fact, of theatrical ideas and activity between groups of countries held together by a common interest.

Free Trade of Theatrical Ideas.

We might easily devise some means whereby Americans found it too arduous to produce their plays and send their acting talent over here. Would this, in the end, achieve any useful purpose? It is extremely doubtful. And for the following reasons:—

In the first place, we cannot shut the door against foreign talent without having the door shut against our own talent.

Secondly, the British public would undoubtedly suffer. They would be forced, whether they liked it or not, to see plays written and acted by their own countrymen, and it is a moot point whether we could supply all their needs, and give them in addition that refreshing and invigorating change which they now receive on an unlimited diet.

It may be that we do actually possess enough potential talent to supply our needs, but if we do, there is only one way to ensure its fruition—namely, by competition, and a constantly flowing interchange of ideas. Whether, even so, we should derive any real advantage by producing British work by British workers only, is a questionable point; but it is a poor compliment to our talent to suggest that it fears rivalry, and we are strongly of opinion that the suggestion is a wholly erroneous one.

AS YOU LIKE IT.

Riddles Up-to-Date.

Why is the theatrical garden party like a chick that can't hold its head up? Because it's next week.

* * *

And why will it present an astronomical anomaly? Because stars will come out in the sunlight.

* * *

From One to Another.

Since the termination of "Cairo," Mr. Courtice Pounds has been keeping fit by rolling his lawn. Having concluded one rôle, he's trying another.

* * *

Contrary to his voice, he wants his lawn flat.

* * *

"Miss de Silva," runs a headline. This does not mean that burglars have been busy among the forks and spoons.

* * *

A Theatrical Triumph.

The Old Vic's Victory.

* * *

But for a cheque its career would have been checked.

* * *

"I am an actor, to boot!" exclaimed the tragedian.

"Oh, nonsense, are you as awful as that?" asked his friend.

* * *

Quite So.

Mr. Bourchier is right in suggesting that some well-known actors owe a debt to the chorus. The chorus considerately drowns them.

* * *

And Miss Thorndike is right in saying that, when audiences are interested, they forget to cough. Such wisdom cannot be sneezed at.

* * *

"Bandit in Mayfair," runs a heading. Thank goodness it wasn't 'it in the orchestra.

* * *

Hopeful Reading for Cinema-Lovers.

"If Minter Comes."

* * *

"Why can't we revive every good play?" demands a contemporary. Dash it, we can't revive*all*!

TOUCHSTONE.

SOME MEMORIES OF THE TERRYS.

By ERNEST BENEDICT, M.Inst.C.E.

The pleasant tale I have to tell is of some events that befell a family which once resided in the same open square as I did.

Sixty years ago Mr. and Mrs. Benjamin Terry, and their daughters Kate and Ellen, had apartments on the south side of Queen's-square, Bristol. On the west side the Bristol and South Wales Union Railway Co. occupied a house. The line joined the Great Western to the South Wales Railway with the help of a ferry across the Severn at the New Passage. Mr. I. K. Brunel, of Great Western Railway and "Great Eastern" steamship fame, was the chief engineer, and Charles Richardson, the creator of the Severn Tunnel, his first pupil, was the resident engineer. I was a young friend of Brunel's, and after leaving Scott Russell's shipyard was taken on by him as his last pupil. I was appointed sole assistant here to Mr. Richardson, and served on the railway from start to finish between 1858 and 1863.

A Playgoer from Infancy.

I have been a steady theatre-goer from my infancy, and believe I saw both the sisters at the Princess's under Charles Kean. My father, Jules (afterwards Sir Julius) Benedict, used to receive any amount of "paper" from the managers of operas and plays generally, especially from the late John Mitchell, the publisher, who ran the French plays at St. James's for many years, and who was an old-time friend of my father. Even as a callow youth at Bristol I reckon I was a fair judge of acting. Kate Terry was the subject of my intense admiration as an actress, and Ellen Terry I simply adored. Alas! I have never spoken to either of them, though these feelings still linger with me. At Bristol the four Terrys were members for some time of John Chute's stock company at the Theatre Royal, where I was a constant attendant. I have a vivid recollection of only one play there. It was the burlesque "Perseus and Andromeda." Henrietta Hodson (Mrs. Labouchere) was Perseus and Kate Terry the leading lady. Ellen was a Roman youth, the friend of Perseus. Madge Robertson (Mrs. Kendal) also appeared. Other members of the company were the two elder Terrys, the two Rignolds, Charles Coghlan, and a clever comic actor, whose name I forget, and who took the part of the Monster with a prodigious tail, which he had some difficulty in managing. The Roman costumes were very becoming, and Kate danced in a "pas de fascination," the finest thing of the kind I have ever seen. One song she sang was about "the monster with the whiskers took a sly glance at me"—Piccadilly "weepers" were then the fashion. Ellen, in a short toga, showed long slender legs and arms. She used to stand in the wings jumping with joy and clapping her hands whenever her sister was applauded. They were great favourites with the Bristol public. They had an enthusiastic send-off when taking their benefit on their departure for London. The play given was, I believe, "New Men and Old Acres," and Kate's acting so impressed me that I had the audacity to write to the "Spectator" drawing attention to her remarkable talent.

Bouquet Stories.

On this occasion I had ordered two bouquets from Covent Garden for the sisters, and took them across to their lodgings hoping to present them personally. The door was opened by Terry père, who received the two cardboard boxes most graciously and thanked me effusively without asking my name. I never saw Kate in her performances with "Feshtaire" (as the French call him), but I was present when she made her farewell appearance before she married Arthur Lewis. My father had taken the centre stall for me in the front row, and here I found myself next to Georgina Weldon (née Treherne), who was an "ami de la famille." "Where is your bouquet?" she immediately asked. "Coming," said I, and, rushing out at the first interval, I collared one of the attendants and begged him to go down to the Garden and get the best nosegay he could. This appeared before the play was over, and consisted entirely of lilies of the valley and maidenhair fern. It was really a beautiful specimen, and Georgina immediately claimed it and threw it on the stage. It was the only one picked up by Kate amongst the enormous quantity of tributes with which she was almost buried. She acknowledged its receipt with a bow to the thrower, whom she knew very well.

Kate Terry was a born actress, and her retirement was a great loss to the stage. Ellen, in all her parts, was always her charming self, and therefore did not shine in tragedy, but as Juliet and Olivia she has had no equal. In conclusion I hope that both sisters may reach my age (rising 84) without the only infirmity that troubles me, a failing eyesight.

THE DRAMA IN AMERICA.

The Equity Players—A Children's Theatre—"Drums of Jeopardy"—Plays and Players.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, May 27.—The Actors' Equity Association has leased the Forty-eighth-street Theatre from next August, and will produce a series of plays there. The organisation will be known as "Equity Players, Inc." At a recent meeting a committee of theatrical stars guaranteed to finance the venture without drawing on the Equity funds, the sum of $93,300 being promised. At the end of the season there is to be an "Equity Festival Week," when a different bill will be presented at every performance, including the lesser plays of Shakespeare and the works of ancient and modern dramatists. Francis Wilson will be the president of the Equity Players. Frank Gillmore, executive secretary of the Actors' Equity Association, has issued a statement from which the following is an extract:—

"In the 'Equity Players' the Actors' Equity Association launches an enterprise that will, we believe, tend to increase audiences for the better class of plays. The average theatrical manager of to-day is perhaps forced to handle his enterprise on a purely commercial basis, his own tastes and preferences being subordinated to what he believes is a safe investment. If we secure the endorsement of the public in our search for better plays, a benefit will accrue not only to the public and ourselves, but in turn to that very manager. The response of the public to the work of the other groups and guilds seems to point to this conclusion.

"We intend to use the profits, after reimbursing the guarantors, as follows: First, for the purpose of bringing back stranded actors, and for assisting in obtaining legislation for the betterment of the theatre; secondly, for the continuance of the Equity Players, which we hope may be duplicated in other cities favourable to the idea; thirdly, to share with the actor who co-operates one-third of the net proceeds."

A Children's Theatre.

New York is to have what is said to be the first theatre in the world devoted exclusively to the entertainment of children, and there will be no admission charges for the plays and moving pictures to be shown in this unique amusement house. David Belasco will be assisted in the stage management by well-known players. The house will have a seating capacity of about 700. The mural decorations will depict the nursery tales dear to children, and in the rear of the balcony a large pipe-organ is to be placed. The theatre is to be opened during the summer. It is situated in Fifth-avenue, between 104th and 105th-streets.

"The Drums of Jeopardy."

This play is a dramatisation of Harold MacGrath's novel of the same name, and has just been produced by Alfred E. Aarons at the Gaiety Theatre. It is divided into five scenes, all of them laid in New York. The title of the play refers to two emeralds famous for the evil they have brought to their possessors. One of the characters is a Russian prince, who calls himself John Hawksley, and is pursued by a Bolshevist named Boris Karlov. The latter wants to divide the emeralds into small stones and sell them to buy bread for starving Russians. His pursuit of Hawksley ends with a lamp-smashing scene and a struggle in the dark. After that Karlov is deported without having an opportunity to save his starving countrymen. The play was written by Howard Herrick and Harold MacGrath.

Plays and Players.

Henry Miller has just produced an English version of Henri Bataille's play, "La Tendresse," in San Francisco. The cast included Ruth Chatterton, Blanche Bates, Bruce McRae, and Mr. Miller. The theme of the play, as suggested by the title, is tenderness in love. Its humble hero and heroine, an absurd but charming couple, are quite unsuited to each other, but are deeply in love. Their struggles and stratagems to escape the fate that pursues them are shown in the play. Mr. Miller's impersonation of Paul Bernac won high praise.

"Billeted," comedy in three acts, by F. Tennyson Jesse and H. M. Harwood, was revived recently for a short run at the Frazee Theatre. This well-written and highly entertaining little play was admirably acted by a group of players known as the Comedy Company, and directed by Grace Griswold. The chief characters were represented by Lumsden Hare, Lois Bolton, Harold Vizard, Selena Royle, H. Langdon Bruce, and Mary Hughes.

Harry Corson Clarke, in the satirical comedy called "The Rotters," is the current attraction at the Thirty-ninth Street Theatre.

THE PLAY IN PARIS.

"The Pearl of Chicago" at the Arts—New Grand Guignol Show—American Playwrights Get a Hearing—A Woman of Forty.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The Theatre des Arts has presented "La Perle de Chicago," a 3-act comedy by Maurice Dekroba. The stage American is invariably exaggerated in Latin circles, as is the stage Frenchman in Anglo-Saxon countries; still M. Dekobra has rather piled on the agony by his introduction of the inebriate clergyman brought by the American family to expedite the marriage of their daughter Maud, who inherits an immense fortune on condition she weds Camille, the last of the testator's descendants, and a herbalist at Rambouillet. So the Jefferies arrive from Chicago and invade his little store, prepared for the Franco-American union, albeit Camille is engaged to Henriette. But Maud is up to date, quite sympathetic, and practically proposes they go through the ceremony of marriage, live apart for six months, and get divorced after the inheritance has been collected, Camille being allowed a commission in the deal. Henriette is consulted and agrees, and thus the "white marriage" is solemnised by the Rev. MacBottles Camille becomes a sport, dresses smartly, and learns boxing. He floors a fellow found trying to flirt with his wife, and, as is to be expected, circumstances lead to their mutual love, so that they decide to remain spliced, while Maud's brother is gone on Henriette, and obtains her hand as well as buying up the herb business, which he converts into a big factory for manufacturing chewing gum. Leveque, the cinema actor, is extremely funny as the intemperate Rev. MacBottles, who visits bars and ignores the "dry" laws of his native land. "La Perle de Chicago" is quite amusing when taken with the proverbial grain of salt.

Grand Guignol.

M. Choisy has offered us another mixed show at this little theatre which he rules so wisely. His principal item is "Une Nuit à Londres," drama, in two short acts, by Gustave Frejaville, adapted from "The Black Veil" of Charles Dickens, published in the "Sketches by Boz." It is well constructed, ably telling the story in clear literary style of the veiled lady calling on a surgeon and imploring his aid. The doctor promises to visit a dying man in a lonely low quarter of London next morning, but arriving there finds the woman with a corpse—a young man hanged the previous day, and far beyond his professional services. Another item that should assure the success of this new programme is "La Glorieuse Incertitude," a sketch by Henry Lee, dealing with the racing world. Pierre has promised his wife he will give up betting, but tempted by his friend Leon he has a bit on the favourite next day. The wife likewise has been led astray by her friend Amelie, and bets on a horse unknown to Pierre. The husband hears his mount has won and been disqualified, and is in despair until his wife confesses she backed the real winner, by which means Pierre is able to pay his debt. A slender plot, but full of fun and diverting dialogue, acted with the necessary "go." The other farces are not so clever. "La Premiere Consultation," so-called comedy, by Albert Willemetz, concerns a young physician newly married to a charming but jealous young woman. His first visitor is a former mistress, who calls to borrow money, and he is forced to treat her as a patient, fearing his spouse should hear or enter the room. Nothing particular in the effort. A rather sordid 2-act drama, "22, Rue des Vertus," by Madeleine Guitty, is also in the bill.

"Cercle."

This short psychological play by George Middleton, translated by him in French, was presented in a fresh programme on Wednesday evening at the Nouveau Theatre (Musée Grevin), under the management of Irenée Mauget. The original, "Circles," was produced at the Lyceum, New York, some years ago, and is a sort of curtain lecture on the evils of divorce. A young wife imagines she will serve the best interests of her infant daughter if she quits her husband, rather than continue a dreary existence with him. She thus returns to her parents, who remonstrate, urging forbearance for the sake of the child. She is persuaded later by her mother, who has similarly suffered, that the maintenance of the complete family circle is more necessary for the offspring's welfare, and her own mother asks what explanation she can give when her child, grown up, reproaches her for having broken up the home, just as she seems to reproach her incompatible parents for having remained united for her sake. Pierre Finaly, in the rôle of the severe father, having rendered his mate's life a misery, is convincing. Marie Kalff is an emotional actress in the part of the young wife anxious to secure a divorce.

Constance Lounsbery has supplied for the same programme a short poetical play, "Le Baiser d'Aphrodite," concerning a mystic shepherd, loved by Eunice, his companion, but preferring the imaginary goddess, to whose glory he erects an altar. Aphrodite appears and warns him her embrace means death, but the shepherd kisses the goddess and expires in the lap of the faithful Eunice. "La Fontaine des Fées," three tableaux story in one, by Robert Oudot, music by Fourdrain, terminates the evening.

"Le Reflet."

A new four-act piece by Pierre Frondaie, thus entitled, was produced on Friday at the Femina. It is the love adventure of a woman of forty. Mme. Baita suddenly dotes on George, novelist, but she assists an amorous friend in making the acquaintance of the attractive man of letters, and even when George and the said lady are almost caught love-making in a neighbouring villa Mme. Baita, to save her friend's reputation, proclaims it was she who was the mistress of the novelist. When, later, George—grateful for her sacrifice—proposes marriage, she declines because she realises the difference of age between them, and she accepts an older man. Mme. Jeanne Rolly is admirable in this rôle.

PLAYS THE PUBLIC LIKE.

UNDISCOVERED TALENT.

By NAN MARRIOTT-WATSON.

I once heard a well-known theatrical manager say: "*After* the war is the time they'll want plays *about* the war." Well, from my youth up I've always had a contrary nature. Except in one sense, I don't agree with him. I think the public like plays about a war long past and gone, but not about one that has just passed us by, and will bring back memories and open up newly-healed wounds.

Have you ever noticed in the history of England how, after a big war—directly after, I mean—the fashions in dress, both of the men and women alike, become brilliant in colour and frivolous in design. I may be wrong, but I think one of the reasons for this was because they felt they must let themselves go in some way. It was a sort of outlet to their feelings, an outward sign of the relief they felt.

[*Photo Dorothy Wilding.*
MISS NAN MARRIOTT-WATSON.

Well, in my opinion, it is the same with plays. After all the horrors are past, the public want to forget them, and go to the theatre to enjoy themselves. To laugh a lot and cry just a little, only to dry their tears and laugh again. Or else, like their brethren of old, they want to hear music and see beautiful colours and dresses and watch and be able to enjoy it all without much effort of thought or concentration.

A Dream Come True.

When Miss Carter and I wrote "Lass o' Laughter" we just wrote an entertainment; we tried to make each character real, though, perhaps, we exaggerated a little the happy light on some of them. Then, again, perhaps we made it rather of the type of the "Dream come true" of every girl in a lowly position.

Do you know when on tour, and I've met children of actors and actresses left behind with some landlady—children who don't even know if they have any relations—I've often wondered what they think and dream of. Well, "Lass" is the child of an actor and actress. Perhaps that's why she can always laugh, even when she wants to cry. She has only the faint memory of a mother she loved, and who loved her; and in the play we've made *her* dream come true. After all, when we were children, we all liked a happy ending to our fairy tales, and the public are all only children grown up, aren't they?

Well, now, I've told you what in my small opinion is the kind of play that is popular with the public after the war.

Clever People in the Provinces.

The next important thing is the actors and actresses to play in it. The Press has been most awfully kind to me since I opened at the Queen's, but one of the things I liked best of all that was said was: "And if there are any more actresses . . . in the provinces, then its high time somebody organised a search party."

How I wish someone would. There are so many wonderfully clever men and women in the provinces; some who have been striving for years just for the chance (that, through absolute luck, I got in less than 3!) and whom it would indeed be worth while to "find." Then there are others with *all* the talents, but they've never had anyone to help to develop them. Many, many unknown people in the country with a good London producer to bring out their talents, would cause a great many of our London actors and actresses to look to their laurels.

BEHIND THE SCENES.

With 30 years' experience, the acting-manager should have known better than "tell off" the lady secretary in the presence of other subordinates.

* * *

This "premium" business has not been killed. A youth with wealthy parents said, he'd "love to be an actor" . . . and now he's a member of a flying matinée company, living, between the shows and trains, at the best hotels—on nothing a week.

* * *

Thus would a professional actor have been done out of a job—had there been any professional actors unemployed.

* * *

But the "chief" must have heard there weren't seeing that he's a man who'd be horribly annoyed if he thought he wasn't included in the list of the stage's *most* loyal.

* * *

The other afternoon a party of beauty choristers were taken on the river by a Press photographer, whose stage-door attentions have since caused no little annoyance to the leader.

* * *

Talking of photographers, the entire operating staff of the House of Hulton had a great night at the Gaiety before "His Girl" came off—and Stanley Lupino helped no little with appropriate "gags."

* * *

The question, "What's going to happen to the Gaiety?" has had, *inter alia*, the following "official" answers during the week: "Wireless station" (but that's an old one), "Restaurant," "Aquarium," "Barracks for policemen," "Training Academy for Amateur Actors."

* * *

The right answer? Some people say you might get it from Mr. Robert Evett. Or "Archie" might have it. There's little about theatres "Archie" doesn't know.

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It is rumoured that the Lyceum may shortly be reopened with a play that has toured the provinces with great success, and is controlled by one of our foremost actors. Negotiations are still proceeding.

THE VARIETY WORLD.

Coming Fight in the Music Trade—The Popularity of "Rockets"—Francis & Day's Outing—Novel Vaudeville Show.

Coming Fight in Music Trade.

There is going to be a fight in the music publishing world. Certain music firms are amalgamating. The results will be most interesting.

Old Pro.'s At Billiards.

A billiard handicap wa arranged among the old artists residing at Brinsworth recently when there were 16 entries, the winner being Mr. Frank Folloy, and Mr. Thos. Poole winning the second prize. Mr. Bruce Green, hon. treasurer of the V.A.B.F. and I. kindly presented the winners with two handsome leather pocket wallets.

Visitors to Brinsworth.

Miss Hilda Glyder and Mr. Alic Bray visited Brinsworth on Sunday week. Miss Glyder kindly left boxes of cigarettes for the inmates, and Mr. Bray gave a donation. Tme committee thank Miss Glyder for her continued interest in the home.

F. and D. Social Club's Outing.

Perfect weather, faultless catering, and an energetic committee made a complete success of the Francis and Day Social Club outing to Eastbourne last Saturday. Reserved coaches in the 9 a.m. from Victoria took the party to the sea in less than two hours, and the management of the Imperial Hotel contributed most commendably to a glorious day's pleasure.

Mr. John Abbott, in the chair, voiced the good feeling of the staff towards its chiefs in bright and breezy fashion, Mr. David Day and Mr. Frederick Day in their responses maintaining the note of cordiality that has always marked these merry annuals. Several ladies, besides fair members of the F. and D. staff, were of the present year's company, an innovation that could not help but add to the colour and gaiety of the occasion, and one that is expected to become a regular feature. Perhaps evening came along too soon, but that is, unfortunately, the way of successful outings.

Forget-Me-Not Day.

Miss Margaret Radcliffe (Mrs. George Parson) had a very pretty stand outside the Alhambra Theatre, Charing Cross-road, in aid of this very deserving charity, and was assisted by Miss Flo Chappelle, Wee Mollie and Bert Colombell. Miss Radcliffe's collections, together with donations sent to her, amounted to £21 17s. 4d. Among the latter was £5 from a lady (very dear to us all) who wishes to remain anonymous, and £5 from Sir Gerald du Maurier.

Jenny Donkeys Wanted.

Mr. Barry Lupino, we hear, is going to work a stunt in "Round in 50" at the London Hippodrome in which he requires three jenny donkeys. Anyone who wants to sell three jennys must take them to the stage door of the Hippodrome on Friday morning next at 11 o'clock, when there will be a full dress rehearsal.

The Popularity of "Rockets."

Although Whitsuntide has been described as an open-air holiday, no fewer than 17,970 people visited "Rockets" at the Palladium during the first three days of the week. Altogether, since the first performance in February, 515,798 people have seen "Rockets" up to last Wednesday, and 51,000 Klaxon horns have been distributed to the audience at the various performances. The advance booking reaches well into August.

"The Midnight Follies."

Sophie Tucker's success at "The Midnight Follies" has caused the management to extend her engagement. This week Alan Shaw, the illusionist, will join the cast, and the following week Carl Hyson and Peggy Harris, the dancers from "Whirled into Happiness," will begin a season's engagement. Two extensions have been granted to "The Follies" this week for Wednesday and Friday.

Edmonton Empire Staff Outing.

On Sunday next Mr. E. P. Durham, manager of the Empire, Edmonton, is taking down to Brighton, per motor charabanc, over 30 members of his staff for their annual outing, leaving the Empire at 7.45 a.m. Luncheon and tea will be served at Sherry's in Brighton. The return to London is timed for 7 p.m. The directors of the hall handed Mr. Durham a handsome cheque for distribution amongst the members.

The Marx Brothers.

There will shortly arrive in England from America a vaudeville company known as the "Marx Brothers." There are nine of them in all—nine in the company, that is to say, and they are due to appear at the London Coliseum on Monday. The Brothers Marx, who are the principal comedians, provide a quota of four. Together these nine—the distaff side, by the way, is well represented—take their audience, in forty minutes, through the whole gamut of vaudeville. There is singing, "straight" and otherwise, acrobatic dancing, eccentric music-making, serious music-making—everything in vaudeville is potted for you. But the keynote is, we hear, comedy. This is supplied by four characters. The first Marx plays an entirely new type of Hebrew; the second his "fool son"; the third is an egregious Italian; the fourth is indescribable. Throughout the whole forty minutes he speaks never a word, yet he is guaranteed to make even the most solemn theatregoer roar with laughter.

Bert Levy's Children's Mornings.

The special children's morning performances which Bert Levy has been giving since his return here from the States have been a great success. At Nottingham last Saturday 3(500 children were entertained, and so great was the enthusiasm that Miss José Collins, who was playing at the theatre next door, came in and watched the show from the wings. Bert introduced her to the audience amidst hearty cheering, and Miss Collins replied with a happy little speech, saying that during the whole course of her career she had never before witnessed such enthusiasm.

When appearing at the Alhambra, Glasgow, recently the children were played through the streets to the theatre by the Boy Pipers' Band, and the manager, Mr. Crossley Taylor, congratulated Bert on the wonderful organisation. This week Bert Levy is appearing at Finsbury Park, and is holding another children's morning on Saturday. He has already received 6,000 applications for seats, but as the theatre will not hold anything like that number he has arranged to repeat the matinée.

Madge Goodall's 60ft. Dive.

Miss Madge Goodall, exhibition swimmer and high diver, who is assisting Professor Davenport, is reported to be the only lady who has attempted the 60ft. dive off Southend Pier. This she did successfully on June 7 and 10 before a crowded pier audience.

Sam La Veen.

Sam La Veen and Billy Cross, who were at the Palace, Leicester, last week, fixed up to have a day on the river. Sam, who arrived first, decided to fill in the waiting time by a little punting practice, but didn't just happen to land his feet right, and did a sea-lion stunt for a few minutes, during which he ruined his Kodak and also his watch. When Billy came on the scene he noticed that Sam had all his things spread out on the river bank, and imagined he was doing a "cheap jack" act!

M.H.A.R.A.

The 1246th meeting of the executive committee of the Music Hall Artists' Railway Association was held on Wednesday, June 7, when the following members were present:—Messrs. Harry Marlow (chairman of committee), who presided; W. H. Atlas; Fred Woellhaf; J. W. Cragg (hon. trustee); Will Titman; Howard Ward; Barry Ono; Alf. Herald; Monte Bayly (hon. treasurer); Fred Herbert (V.P.), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Questions of refunds were considered. A vote of sympathy was passed to the relatives of the late Mr. Albert De Brean, a member of the committee.

Beaucaire and Butlers.

The top of the bill attraction at the Grand, Bolton, this week is Beaucaire and Butlers, presented by that Australian juggling humorist Stan Kavanagh. Stan is taking the family to Blackpool next week for their annual vacation, and returns to London to open at New Cross on Aug. 11.

Wally Dewar.

Mr. Wally Dewar has had a great success with his latest number, "Love in Summer-time," specially written for him, and incorporated in his sketch, in which he plays the messenger boy at the piano. We hear that he only has a few vacant dates. This week he is at the Hippodrome, Rugby, and next week at Aldershot.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. Kildonan Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Ethel Hook and company, Pan and Girls.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirty-one death levies are now due upon the 1922 books. Red stamps twenty-four.

Ernie Mayne.

The Simple One, Ernie Mayne, reports that his numbers, "What's a Name?" and "What D'Yer Think of That?" which are amongst the most popular successes at Blackpool this season, are proving a big hit at Manchester this week, as they did at Birkenhead last. Next week Ernie is in London for the L.T.V., and for the month of July will be bungalowing at Shoreham.

The Terriers.

At the meeting on Sunday last Howard Ward officiated as W.T., Walter Norman as V.T., Cyril Yetterman G.C., Joe Adkin W.I., George Deldee W.D., W. Welsh Y.B., Alf Cawthorne Organist, and Arthur Were Secretary.

A hearty welcome was extended to George Deldee, Braddy Shaw, Joe Adkin, Alf Cawthorne, J. Goodin and Bobbie Hall upon their reappearance in the Kennel.

A special general meeting of the Order will be held on Sunday, June 25, at The White Bear, Lisle-street, W.C.2, at 7 p.m. sharp, to consider important alteration to rules.

E. H. Bostock's Narrow Escape.

Mr. E. H. Bostock, the menagerie proprietor, had a remarkable escape from being crushed to death on Monday morning. A python, with other animals, was being unloaded after a long voyage from the East, at a veterinary surgeon's establishment at Brixton, and Mr. Bostock was trying to examine its mouth, when it managed to throw half a coil round his leg. Describing his adventure, Mr. Bostock said: "Using my legs as a sort of fulcrum, the python was able to use its enormous strength to advantage, and it was as much as six or seven assistants could do to keep the writhing snake from throwing a coil around me—when, of course, it could have crushed me quite easily."

G. H. Carlisle.

The ragtime king, author and composer, who is at Hackney this week, where he is doing exceedingly well, is, we hear, now busily engaged in the preparation of a new act. Carlisle, who is at the Shepherd's Bush Empire next week, tells us that he has worked on four different tours in five weeks—Moss, Stoll, Syndicate and L.T.V.—with one Independent date in between.

Mark Daly's New Act.

At the Palace, Leicester, last week, Mark Daly, who has just concluded a long engagement with Fred Karno's productions, successfully produced his new single act. The title is 'Seasoning," and it is in three scenes. The first is called "Pepper," in which Mark appears as a fiery colonel; the second, "Mustard," in which he is a "has been" chorus lady; and the third, "Salt," which shows Mark as a sailor bold. The show is full of capital comedy, and will work up into one of the best things that he has yet done. He will, however, have to shelve it soon, as we hear that he has been engaged to play in a West End production, which is due in the autumn.

Fred Duprez at the Pav.

Fred Duprez finished a month's engagement with "The Midnight Follies" last Saturday, and was looking forward to a couple of weeks' holiday with his family at his new home at Westgate. He was, however, asked to play a fortnight at the London Pavilion in the supporting bill of the Duncan Sisters, and opened there with his usual success on Monday afternoon. He has been asked to play the month there, but he shortly commences rehearsals for 'King Solomon, Jun.," which goes for a preliminary canter in the provinces before opening its town run at the Victoria Palace on July 24.

Frank E. Franks.

Frank E. Franks paid a brief visit to town last week, and was one of the principal attractions in the bill at the Stratford Empire, his new number dealing with the Irish question being very well received. Frank, who is at the Empire, Leeds, this week, will be in town again on Sept. 11, when he appears at the Victoria Palace.

Len Jackson.

The other afternoon Len Jackson successfully deputised for Charlie Austin, the principal comedian in Harry Day's "Rockets" at the Palladium.

Pimple in Town.

Pimple is in town for one week, and opened with his accustomed success at the South London with his latest burlesque, "Her Ladyship." Next week he is at Aldershot.

Sid Cotterell.

Owing to the great success the popular comedian, Sid Cotterell, has met in Australia and New Zealand with his new comedy production, "Brooser's Baby," he has been retained for a further two weeks, and will therefore not arrive in London until June 21, instead of June 7.

Marjorie Fulton.

That dainty entertainer Marjorie Fulton, who is doing very well around the Controlling tour, and is this week at the Hippodrome, Leeds, is shortly introducing a new number, in which she will be seen in full hunting kit. She has a good song for it written and composed by J. P. Long. Marjorie's next appearance in town will be at the Victoria Palace on July 24.

Russell and Durbin Home Again.

Harry Russell and Ethel Durbin have just arrived home from the States, where they have been operating the Russell and Durbin Dancing Academy at the Palais de Danse at Toledo, Ohio, since December last, and which has been very successful. We hear that they are shortly resuming their engagements here, and will present some entirely new dances which they originated and introduced in America with much success.

Daisy Taylor.

At the Empire, Stratford, last week, Daisy Taylor concluded her town season for the present, and is this week at Plymouth. After playing the three Welsh Moss dates she comes to London for one week, and then takes her holidays, which she contemplates spending on a sea cruise in the Mediterranean, putting in a few days at Madeira. Daisy, who is doing so well with "Sit by the Window," will shortly sing a new Lawrence Wright number, "I Want My Mammy."

Dorothy McBlain.

Miss Dorothy McBlain, the popular sifflеuse, who is making her first appearance at the Alhambra next week, has just returned from a successful Scottish tour, and is taking a well-earned rest during Ascot week. Miss McBlain recently appeared at the London Coliseum for the second time within four months.

Archie Hill.

Mr. Archie Hill, the popular tenor, deputised last week for Miss Marie Lloyd at the Hippodrome, Stockport, where he featured Lawrence Wright numbers with great success.

Congratulations.

Max. Holden, of the act of Holden and Graham, writing from the Tivoli, Sydney, Australia, reports the arrival of a son at Melbourne on May 5. Max and his wife send their regards to all friends this side.

Fuller's Enterprises

The "Videos" sailed recently for Australia to fulfil a long engagement on the Fuller Time. A cable received by Mr. Gordon P. Firmin from Sydney says Harry Thurston opened there with great success.

Hippodrome, Stockport.

The Hippodrome, Stockport, closes on Saturday, June 24, reopening Monday, August 7 (Bank Holiday). Certain alterations and decorations will take place during the closing.

Austin Rudd.

Austin Rudd was one of the favourites at Finsbury Park last week, where the new production "All in One" was being presented, and in which the acts form part of the show, which represents a concert on board a liner, at many of which Austin has appeared. His contributions were heartily applauded.

Maria Crisetta.

The terpischorean act of Maria Crisetta, which has been out of town for some time, was given a very cordial welcome back at Shepherd's Bush on Monday night. Since last in London Mlle. Crisetta has added many new features, and the lighting effects are particularly good, especially in the Egyptian dance, which is one of her best contributions.

Adam Tomlinson.

The genial Tynesider, Adam Tomlinson, fresh from his provincial successes, is doing very well at Shepherd's Bush this week. Adam is bang up to date with a Wireless number, and his second item, in which he appears as a chef, is full of good things.

Harry Gould in Australia.

A postcard has reached us from Harry Gould from Melbourne to say that "Spangles," in which Harry is playing, has opened very successfully.

MANY HAPPY RETURNS.

Coming of Age of the Leicester Palace.

THIS WEEK'S CELEBRATIONS.

(By a Special Correspondent.)

"Many happy returns of the day! You've brought off the old winning number 'Vingt-et-un'! May you never hold a worse hand!"

I imagine there are few people in Leicester or neighbouring towns—in fact I feel sure that there are no theatre-goers anywhere who know the Leicester Palace and remember the happy evenings they have spent there—who will not join me in this 21st birthday greeting to the house so ably directed by Sir Oswald Stoll, and so genially and efficiently managed by Mr. Trueman Towers.

Leicester Palace comes of age on Saturday next, June 17. It is a healthy, good-looking lad.

"By the bitter road the Younger son must tread
Ere he win to hearth and saddle of his own."

The Palace has passed through many experiences and many vicissitudes such as have been the lot of all theatres in the years since 1901. But the Palace has survived all these trials and has been made the stronger and better by them.

The Palace was opened on Monday, June 17, 1901, and though the Boer war was then in progress, its success was instantaneous.

It was not long after this that Mr. Stoll decided that, although the souls of the multitude needed to be cheered, there were a number of bodies which required similar doctoring. It had been a hard winter, and trade in Leicester had been bad. The Palace had already started to raise funds for Leicester Infirmary, but the call of the unemployed, who were at that time many, had also to be attended to; and, on December 21, 1902, the first Sunday concert on their behalf was held—£100 was raised by this means.

On Christmas Day, Mr. Stoll gave 200 dinners (hot-pots they were called) which were distributed by the manager—Mr. Selwyn—and his staff, in the Leicester market-place.

When the tragedy of the Great War burst upon England, the Palace worthily maintained its mission of providing amusement and recreation for the citizens of Leicester. Its efforts on behalf of the wounded, by means of special matinées, resulted in over 72,400 wounded service men being entertained by the artists and orchestra and staff; while by means of special matinées, whist drives, collections, etc., the Leicester Palace records show that a sum of £10,920 17s. 3d. was raised for war and other charities from September 27, 1914, to December 1, 1921.

On Friday next, when the official celebrations commence, Sir Oswald Stoll is holding one of his "little" tea-parties. He has invited the service men from pensions hospital, and the home for neurasthenics, the blind, the cripples, and others, to the number of over 1,200 to be his guests at an entertainment to be held at the Junior Training Halls, Aylestone Road, Leicester.

The party will commence at 2 p.m., and will last till 7 p.m., during which time Sir Oswald's guests will be kept happy by a constant succession of first-rate artists, professional and local, interspersed with such edible entertainment as they may feel inclined to indulge in.

Amongst the professional artists who will be appearing will be Sammy Shields, Penrose and Whitlock, Francini and Elsie Olloms, and that wonderful little lady, Elsie Bower, who is well-known to Leicester audiences as a pantomine star.

The last day of the celebrations will be on the actual birthday, i.e., Saturday, June 17. The "bill" for this day contains a whole galaxy of talent, amongst which will be Geaiks and Geaiks, The Daros, Sammy Shields, Elsie Bower, and J. R. Cunningham's brilliant company in a musical extravaganza, entitled "Under the Apple Tree." Not the least interesting and certainly the most reminiscent item, however, will be a special selection to be played by Mr. J. W. Lowe's orchestra. This selection is entitled, "Looking Back," and has been arranged by Mr. Lowe himself. It is a medley in which are interwoven upwards of thirty popular melodies sung at the Leicester Palace during the past twenty-one years, calling to memory many favourite artists.

This will be followed by a congratulatory address and birthday wishes, the first house being addressed by the Mayor of Leicester. Councillor G. S. Hilton, whose motion will be seconded by Councillor W. E. Hincks; and the second house by Sir Arthur Wheeler, who will be followed by Mr. Evan Barlow.

The celebrations will close with the singing of "Auld Lang Syne," by patrons, artists, and staff.

Ghostly Dresses.

An interesting story is told of the luminous dresses in the harem scene in Harry Day's revue, "Rockets," at the Palladium. Under ordinary stage lights those dresses appear to be artistic white draperies on beautiful white girls posed in a group; but on all lights being turned out this group disentangles itself, and dusky maidens clad in barbaric trappings of a ghostly phosphorescent hue march in triumphant procession.

It was a dreary morning—1 a.m., to be exact—that Gilbert Brown, Mr. Day's manager, arrived with the dresses at Dover. The Customs officer demanded a search of the boxes, particularly when the value of the dresses had been declared.

The boxes were taken to a shed, and on the lids being removed the electric current fused as if by arrangement. At once the dresses began to throw off their ghostly light. The Customs officer started back in surprise, wavered for a moment, and then rushed headlong to his office in fright. Incidentally, he has made a special journey since to London to see those same dresses at the Palladium.

The Real McKays.

An interesting letter from Lily McKay tells of the fine voyage to South Africa, the water being remarkably calm all the way. At a fancy dress ball on board Lily took first prize as "Pierette." The popular couple appeared at several concerts, and were evidently great favourites.

VAUDEVILLE GOLFING SOCIETY.

The Monthly Medal.

The Vaudeville Golfing Society were compelled to make a sudden change in their arrangements regarding last week's monthly medal competition. It was billed, as they say in The Profession, to take place last Friday. The course chosen—Raynes Park—was found, however, to be occupied that day, so the competition was put forward a day and was played off on Thursday. Perhaps it was this change of arrangements, or more likely still the hard condition of the course, but, at any rate, scores were rather on the high side. The two bright exceptions were Mr. George Swift and Mr. Horace Sheldon. We observed in these columns recently that both these players were getting to the top of their form and prophesied some surprising work from this direction. Sure enough, on Thursday, they did the trick, tieing for first place with a net score of 75. Others who attended Raynes Park included Mr. Billy Merson, Mr. Dave Carter, Mr. Harry Barrett, Mr. Charles Tucker, Mr. Len Fisher, Mr. J. C. Humphreys, Mr. Bert Weston, Mr. Morny Cash, Mr. George Sanford, Mr. W. J. Bleach, Mr. Worland S. Wheeler, and Mr. Secretary R. Hind.

Provincial Affiliation.

Months ago, when the Vaudeville Golfing Society was in an embryonic state, we remember Mr. Dave Carter, to whose enterprise the society is largely due, telling us that one of his dearest wishes was to secure affiliation to the most prominent provincial club. Now this big project looks like materialising, for there is a scheme proposed to obtain affiliation to a club in each of the big provincial centres and several cups are to be put up for provincial competition only. This is going to make the society even more popular. So many weeys are spent each year outside London.

A New Member.

Mr. Albert Whelan is the latest artist to join the Vaudeville Golfing Society. Mr. Whelan is a fine golfer, and unless we are mistaken, has already distinguished himself with the Stage Golfing Society.

The Gillespie Cup.

Just a reminder that the cup presented by Mr. R. H. Gillespie is up for competition, by bogey, at Sudbury, on Friday. There should be a fine attendance.

An Expensive Stroke.

A good golfing story is being told about Mr. George Swift and Mr. Fred Hanlon (of the Hanlon Bros.). Both are excellent players, Fred playing a stylish game. Apparently they had arrived at the 16th hole at Raynes Park, a hole skirted by a line of trees which is "out of bounds." "What is the penalty for out of bounds?" said Fred. "Oh, stroke and distance," replied George. "Very well, I'll play you this hole for a drink," said Fred. George then proceeded to put his ball out of bounds. As the ball proceeded on its course George was heard to mutter, "There goes drink and distance!"

George Jackley.

The Lyceum favourite, George Jackley, is back in London again, and is making a great success at Shepherd's Bush this week. Next week he goes to Aberdeen, and returns to town the following week. George's xylophone item seems to be funnier each time we hear it.

Tex McLeod.

We hear that Tex McLeod, assisted by Miss Alex. Andra, is doing very big spinning ropes and yarns in South Africa, and that he will be back here some time next month. Tex sends his kind regards to all friends this side.

AUSTRALIAN ENTREPRENEUR KNIGHTED.

Included in the list of new Knights is the name of Sir George Tallis, well known throughout Australasia in connection with theatrical management. He is the Chairman of Directors of the famous Australasian theatrical syndicate, J. C. Williamson, Ltd., and J. & N. Tait, and has been associated with the firm of J. C. Williamson, Ltd., for something like thirty years, having entered into partnership with the late Mr. J. C. Williamson some twelve years ago. During this period some notable productions have been made under his personal supervision.

The operations of the Williamson firm cover a wide field, and may be considered unique in that they embrace various classes of productions, and from time to time they have presented grand opera on a scale calculated to do credit even to a metropolitan city like New York or London in Covent Garden days. Many stars have appeared in Australia under their auspices. Williamsons are running, at the present time, something like a dozen companies in Australia and New Zealand, notable among which is a Gilbert and Sullivan company, which is practically a permanent organisation, and the Royal Comic Opera Company, which is presenting "The Little Dutch Girl." It is intended to present grand opera on a large scale in the near future, and with this purpose in view the Williamson firm propose to organise a special company.

In addition to theatrical enterprises operated directly by J. C. Williamson, Ltd., Messrs. J. & N. Tait direct tours of the majority of the famous musical artists who appear in Australia. The firm have just concluded an agreement whereby Lady Forbes-Robertson will appear under their direction in a series of plays. The tour will open in Melbourne or Sydney early next year.

DEATH OF NOTED NEWCASTLE HOST.

Mr. Charles John Carter, who died recently in a nursing home in Newcastle, had, in association with other members of the family, for long owned and conducted the Nag's Head Inn, Nun's Lane, Newcastle.

The peculiar atmosphere which this inn acquired was owing to the personal characteristics of Mr. Charles Carter and his brother, Mr. Frank T. Carter, the well-known landscape painter. The house became many years ago a sort of centre for the Bohemian life of the city. Men with literary tastes—journalists, actors, painters—made it a regular house of call.

Many went there to talk art with Mr. Frank, while Mr. Charles knew, if not everybody on the stage, at any rate a great number of those who were. It is said that Sir Henry Irving was accustomed to come and partake of one of the pot pies which were a substantial delicacy to which the hostelry owed some of its fame.

The funeral took place from his home in Lansdowne-terrace, Gosforth, on the 5th inst.

The Anartos.

Arthur and Lawrence Anarto are back in town this week, and are successfully presenting their new act, "The Open Road," at the Coliseum. Next week they are at Wood Green.

The Lawrence Wright publishing house has secured two new hits, by Harry Carlton and Tom Howell. One, a haunting waltz time chorus ballad, entitled, "When You Came My Way," and the other a catchy vocal fox-trot, entitled "Carolina, Home o' Mine." Both numbers are in big demand by concert parties all over the country, and also by well-known vaudeville acts.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Hilda Nelson, South Shields to Byker.
Fred Duprez, Westgate to Windermere.
Bruce Green, Glasgow to Newcastle.
Rich Hayes, Finsbury to Stratford.
Noni and Horace, London to Leith.
Lily Morris, York to Preston.
Will Hay, Halifax to Huddersfield.
Mayne and Sheridan, London to Southend.
Tom Newell, Sunderland to Gateshead.
Ivor Vintor, Bath to Birchington.
Rich and Galvin, Windsor to Hastings.
Mart and Pep, Stockton to Leeds.
Ernie Mayne, Manchester to London.
Hengler Bros., Manchester to London.
Bob Thomas, The Viona Quartette—Halifax to Barnsley.
Billy and Doris Harley, Crewe to Glasgow.
Roxy La Rocca, London to Liverpool.
Osborne and Perryer, London to Newcastle.
Marjorie Fulton, Leeds to London.
D'Ormondes, Nottingham to Liverpool.
Hilda Mundy and Billy Caryll, Mexborough to London.
Pimple, London to Wigan.
Terry Wilson, Southampton to Halifax.

THE LONDON MUSIC HALLS.

THE COLISEUM.

It is a real pleasure to see the talented, versatile, silver-voiced Miss Margaret Cooper once more at the Coliseum. Attractive in every way, she is an artist to her finger-tips, denoting it in such varied features as "The House of Happiness"; a sentimental song, "People," an impressionistic child-song, and with a condensed series of comedy verses for the subtle, clever rendering of which she is justly noted. These have the general description of "Four Flapper Songs," and in detail are "Johnnie Parker," "Auntie Vi," "Algernon Ralph," and "Cousin Maudie," all of them equally agreeable. Another pleasing item is "Little Cannibal Coon," possessing a delicate element of pathos, and sung delightfully. Miss Cooper had a most enthusiastic reception.

M'lita Dolores, beautifully costumed and in the most original and effective stage setting, opens her act with a three-verse recitation, "That's All Right." A month is supposed to elapse between each verse. The theme relates to her lover, and in the first verse "That's all right!" is pronounced with great satisfaction. In the second verse he appears to have grown fickle, and the "tag" is repeated with doubt and a hint of woe. In the third he has forsaken her altogether, and "That's all right!" is declaimed with a final note of tragedy. A distinctly clever display of histrionics with the simplest theme. Her next is "I'd Like to Know Who Brought My Baby Brother," and her last, "Oh, Cherie!" which she renders in the best Parisian style with considerable spirit.

Mr. George Calver, superbly gowned, with the magnificent Coliseum drapery curtain as a background, presents himself in "Men Were Deceivers Ever," singing "Spring is Coming" and "Come, Sing to Me" with great feminine gesture and mal-a-propos masculine interruptions. He sings two rôles, male and female, in an Italian opera burlesque, and concludes with a poultry (not paltry) version of "Stop Your Tickling, Jock," the refrain of which one of Sir Harry Lauder's chickens is supposed to have infected, parrot-like, in its crow, from constant hearing.

Miss Cecilia Loftus gave a series of her famous imitations, including on this occasion some brilliantly clever ones of Mr. Laddie Cliff and Mrs. Patrick Campbell singing "Coal Black Mammy," Miss Connie Edis in "Tilly of Bloomsbury," and of Miss Alice Delysia in "J'en ai marre." The last-named is a big dramatic triumph for Miss Loftus.

Messrs. Frederick Blamey and Foster Richardson are back at this theatre singing "Drink to Me Only," "She Alone Charmeth My Sadness," "The Flower Song," and "The Moon Has Raised." Agda and Jim do the splits, somersaults, and some clever tumbling and balancing. Messrs. Arthur and Lawrence Anarto get many laughs with their new burlesque, "The Open Road."

Lydia Lopokova and Leonide Massine succeed Ruth St. Denis and Ted Shawn as the big dance attraction, with the co-operation of Lydia Sokolova and Leon Wojcikowski. The latter couple are seen first in an effective Tarantella. Lydia Lopokova appears in a delightful Gounod "Variation" and with Massine in Rossini's "Can-Can," a most colourful and lively performance. Leonide Massine particularly distinguishes himself in the "Farucca."

THE ALHAMBRA.

Miss Dolly Victoria, the Australian madcap, and her brother, provide a flying start to the Alhambra programme this week with their clever cycling novelty, and score a big success. Miss Victoria, a most attractive personality, performs some remarkable evolutions with her bicycle, and is undoubtedly one of the foremost in her line. Her act proved greatly to the liking of the audience.

Eugen Transky, seen and hear at the Coliseum a little while ago, is here this week, and is certainly one of the finest Russian tenors we have had in this country. His voice possesses great breadth and power, and is rich in its quality. Mazuz and Mazette make a hit in their new act, in which the former does his famous somersault with the drum. Mr. Jack Pleasants effected his inevitable success with "Everything in Lancashire is Reet up t' Mark" and "I Keep on Looking in Her Eyes." Noni and Horace, in their renowned musical absurdity, set the house (almost actually) rocking with the inimitable drolleries of the former contrasted to the "straight" performance of the latter, and Mr. Gordon Finlay, the impecunious Scot, makes a pleasing impression with "Robin Adair."

Miss Marie Dainton, "the star who stars the stars," presents her popular "Advertisements" skit, in which she depicts and mimics Delysia singing a eulogy of a cure for blushing, Miss Violet Vanbrugh pronouncing her praises for Wolsey under wear, Mr. Talbot O'Farrell singing of Mother Siegel's Soothing Syrup, Miss Phyllis Monkman giving vocal and Terpsichorean evidence of the efficacy of Tit, and of Mme. Melba, with a "code in her dose," drinking Veno's Lightning Cough Cure and effecting a truly miraculous recovery! A truly talented artist, Miss Marie Dainton. Charles Perezoff and company, the famous comedy jugglers, give a remarkable demonstration of their prowess with plates, balls, hats, cigars, sticks, and other gentlemanly adjuncts.

Mr. Herman Darewski has made a wonderful act of his "Thirty Minutes of Melody," which gets an ovation. Miss Clarice Clare, a very attractive soprano, opens with "If Love is a Bird," followed by a solo from Miss Jean Melville, the pianiste, and "La Bercense" from Mr Richard Neller, the tenor. Mr. Herman Darewski, at the piano, first plays his own composition, "If You Could Only Care," vocally illustrated by Miss Clare and Mr. Neller. Follows this his latest prize-winning composition, a very fascinating "Boy and Girl" number, also sung by Miss Clare and Mr. Neller. Then his famous invitation to the audience—to give him the subject for an impromptu composition, which on this occasion was an Oriental fox-trot with stops. He then plays a number of popular refrains on a mustel organ. Mr. Darewski introduces a vast amount of clever comedy into his show.

HACKNEY EMPIRE.

Among the turns at this popular variety house are Eric Dudley and Harry Stafford, who indulge in cross-talk and patter of a particularly diverting kind in the battle of wits between the Yank and the Britisher, and some tall stories are the outcome of their duel of drollery. Their impromptu duet is well received, and also their little dance with its strange conclusion. Jack Stocks, in "The Woman-Hater," gains many a hearty laugh with his ruthless condemnation of the fair sex, which the audience refuse to take seriously. His medley skit on "Playthings" etc., also goes particularly well, and so does his "Put and Take" ditty. Sam Laveen and Billy Cross believe in the axiom "When in Rome do as the Rum 'uns do," and in their "Roman sports and pastimes" burlesque they certainly give a weird idea of the happenings in mighty Cæsar's day. They perform some marvellous acrobatic and hand-balancing feats, interspersed with quaintly humorous conceits, such as the statuary groups and the invisible (?) wire act.

Decima and Eddie McLean are second to none as terpsichorean exponents in polka, mazurka, valse cotillion and Valse Decima. Tom Clare gives his well-known and highly popular entertainment at the piano. Jack Rea and Betty Noble represent a newly wedded couple who have their first quarrel owing to the reprehensible conduct of Jack, but it ends happily in a reconciliation, "Dixieland," and dancing. Eleanor Kendall's powerful soprano voice in "Carissima," charmingly sung, and "I Love You Only," is much appreciated. G. H. Carlisle, king of rag-time, author and composer, coming down to conduct the orchestra with any amount of verve, gives examples of his exuberant melodies with appropriate gesture and much enthusiasm, and he scores in his more serious efforts, "Adam Never Had a Name," and "On With the Motley," from Pagliacci. Artemus does tricks with billiard balls, and his clever disappearing "cabinet" trick is received with appreciative applause.

SOUTH LONDON PALACE.

Pimple, with his clever company, in his latest burlesque, "Her Ladyship," is at the South London this week, and for nearly thirty minutes the audience never left off laughing. With his piano Billy Kuming presents his ever-welcome act, in which he ranges from grave to gay with an ease that proclaims the true artist. His two best numbers were "The Songs of Yesterday" and "An Irish Christening Party."

Niblo and Doris are a gay couple, rich in humour, tuneful in song, with two madly irresponsible dances; little wonder the audience wanted more. Miss Audrey Knight is a capital comedienne, her second song, "Jonah," being a clever character-impersonation. A delightful musical ensemble is that presented by the Princess Trio, the singing of the lady vocalist being an especial feature. Mr. Dave Stewart is a Scottish vocalist with a splendid tenor voice of fine range, and his Scottish ballads certainly appealed. Mme. Dalmere's Table Circus, with her miscellaneous collection of domestic pets, brings the programme to an effective conclusion. Praise is due to Mr. Paull Clifford, the popular chef d'orchestra, for the splendid playing by the orchestra of "The Love Nest."

STRATFORD EMPIRE.

Winston's water lions and diving nymphs loom largely on the bill at the Stratford Empire this week, and the show continues to provoke the utmost enthusiasm. The Femina Quartette is another big attraction, their ensemble being a brilliant turn. Lily Long presents her turn and proves herself a full six foot of mirth. "They're All Like Me," "I Can't Get Off," and "A Gay Life" are all full of good points, of which Lily makes the most. Frank O'Dell, in Irish song and story, is a welcome change in the programme, and he gets a great reception for his item, "When I Dream of Old Erin."

Austin Rudd is a comedian of many parts, and had to respond to several calls, in reply to which he gave his latest skit on the auto-suggestion cure. "Come Inside" and "She Was In My Class" were two other good items which created much merriment. The Mirthful Jovers present a double comedy act, the first being musical and the second gymnastic. In the musical portion they make a great hit, and more might have been wished for from the trio, but the gymnastic work was as clever as the other was amusing, and the party had a great reception. Harold Walden, in humour and songs at the piano, helped to make up a thoroughly enjoyable programme.

CHISWICK EMPIRE.

Manager J. Persich presents an ideal bill this week, and as the theatre boasts a sliding roof the temperature does not interfere with the comfort of his patrons. Chas. Falla, who is billed as the "unshrinkable comedian," is a distinct acquisition; his gags are really funny, and he keeps the audience in a continuous ripple of merriment. Labelled an optimist, Fred Evison is living up to his reputation, a merry soul, with a cheeriness that defies depression; his song, "I'm a Perfect Devil When I'm Vexed," is delightfully droll, and his patter is distinctly good. That his hand has lost none of its cunning is demonstrated by the Great Wieland, who mystifies and amazes with delightful sang froid. He can juggle with almost anything, from a top hat to a billiard ball. Moreover, he provides his own punishment-machine, to the evident enjoyment of the youngsters. A great laughter-maker is Wieland, and his cannon spoof is a factor. A rapturous welcome hails Daisy Wood, who is an immense favourite here. She sang taking songs in her own inimitable style, and her triumph came with her interpretation of "Mammy." All her dances were re-demanded. Leaving musical comedy and revue behind, Billy Leonard returns to variety, and it is only fair to add, is as immensely funny as ever; witness, Billy repeats many of his former successes, but enhances his reputation as a raconteur of force and ability, but his best scene is as a mock Admiral of a burlesque type. Novelty is provided in Macford's Mysterious Clock, in which mechanism, electricity, and ingenuity go hand-in-hand. The clock is introduced by Dr. Wilmar, who is to be complimented on his ingenuity and skill. An admirable pair are Gilbert and French, who dance, duettise, and patter quite cleverly; perhaps their dancing is their best, but they work admirably together. Presented by B. Murray Lee, the Sutcliffe Family score honours all along the way in their clever entertainment, "A Highland Reception." An excellent orchestra, under the baton of Mr. Victor Willis, and the Biograph, complete a delectable show.

SHEPHERD'S BUSH EMPIRE.

Popular Miss Gertie Gitana is the bright particular star here this week, and is as delightful as ever. She opens with a quiet little Irish song, "Shure, the World's Alright," passes on to the somewhat sentimental "Didn't You Know?" then to "Do You Ever Think of Me?" follows with "Feather Your Nest," and finishes with her well-known "Nelly, Dear." Comedy is well represented by that fine comedian Mr. George Jackley. He has excellent material, and this, together with his extraordinary voice and wonderfully comic make-up, produces a roar of laughter pretty well every few seconds. Mr. Jackley has a style that is all his own, and fully deserves his great success.

A turn of considerable artistic merit is that provided by the Lovick Jewels, one gentleman and three pretty girls, who, in the course of their refined drawing-room musical act, use the piano, violin, flute, and saxophone. The girls, moreover, sing very pleasingly. Maria Crisetta, a very expert young Continental dancer, appears in Spanish, Egyptian, and Russian dances, all beautiful; and Adam Tomlinson scores heavily with his two humorous songs, one about "Wireless," the other about a "Chef," and rouses the audience to much enthusiasm with his delivery of an excellent recitation written by himself called "Pull Together."

Fred Lake and Tom Barrasford, in "vivacious vocalism," sing a number of lively songs, prominent amongst which are "It Takes a Whole Lot of Funny People," "The Carolina Honeymoon," and, particularly, "Docherty's Duck." Frankie Pyne plays really brilliantly on the piano, his finest performance being that of Rachmaninoff's "Prelude," and the Four Swifts give a delightfully novel and amusing show as comedy jugglers.

ISLINGTON EMPIRE.

The attraction here this week is Edwin Milton Royle's romantic play, "A White Man." Mr. Andrew Melvill's company is responsible for the production, and they are to be congratulated on their very excellent work. As the Countess Karhill, Miss Rose Ralph plays naturally and with sincerity of feeling, while Mr. Frank E. Petley as Jim Carston (a white man) is seen to the greatest possible advantage, his fine voice and commanding presence being admirably suited to the part. Capital performances are given by the other members of the cast, particularly by Mr. Harry C. Robinson (an Indian chief) and Mr. Herbert Leonard (Bill).

To-night (Wednesday) at Buxton Pavilion, Lamond, the well-known pianist, will give a special recital. Vocalist, Charles Knowles, baritone.

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VARIETIES AT THE PAVILION.

Mr. C. B. Cochran opened his variety campaign at the London Pavilion on Monday under the happiest auspices—a star company and a house in which there was not a vacant seat. The particular star turn of the programme was provided by the Sisters Duncan, that precocious pair of juveniles who endeared themselves to London audiences at the Gaiety last year. "Too Old to Play with Dollies, and Too Young to Go to the Follies," was one of their songs. They romped about the stage with their customary joie de vivre, singing a lot, dancing a little, playing the guitar, and doing everything with obvious relish.

The bill-of-fare was a typical variety one. Sylvester seemed to toss his youngsters about with even more facility than usual, and his jazz juggling, given as an encore, caused unbounded merriment. Gene Gerrad did not sing his latest success "The Electrician," but he proved his title to "The Bibulous One" very divertingly as a gay reveller who impresses a policeman into the service for merriment. As to whether Trini fully sustains her claim to be the most beautiful girl in the world we will not hazard an opinion. That she is very comely no one will doubt, and that she sings and dances gracefully is no less certain.

The sensation of the programme is P. T. Selbit's "Sawing Through a Woman," which leaves the audience completely baffled. Darkie songs are melodiously sung by the Royal Southern Singers, whose voices blend harmoniously in such numbers as "Missass in de Cold, Cold Ground," and Ed La Vine in "Cruising" sandwiches with his eccentricities some clever juggling with hats and cigar, a cannon ball and a sledge-hammer.

Fred Duprez is in his finest form and rattles off his yarns in such a way that he must hold the record for the largest number of laughs in the shortest possible time. Enjoyable contributions to the bill are also May Sherrard, comedienne; Charlie Poley and Partner, in comedy; and the Five Wartons, who set out to achieve the seemingly impossible as springboard flyers. Mr. Charles Thorburn is business manager, and his courteous assistant is Mr. Leslie Ogilvie.

MASKELYNE'S MYSTERIES

At St. George's Hall.

The special feature of the summer programme at St. George's Hall is presented by Captain Clive Maskelyne with a clever and convincing exemplification of spirit photography and spirit masks and faces. The spirit selected by the audience on Monday evening last was that of Mozart, and, a member of the audience being photographed in full light, the plate was developed and projected on to the screen, when, in addition to the member's photograph, that of Mozart was also visible. A wax mould of the face of Mozart was also evolved by means of a lady medium, and the whole business succeeded in thoroughly mystifying the appreciative audience. Other turns included Mr. Leslie Harris, in songs and sketches at the piano; Maru, the Japanese juggler, with some clever acrobatic and balancing feats; Louis Nikola, who gave a fine display of shadowgraphy; Bi-Bo-Bi greatly pleased the audience with his manipulation of the musical bells; and Hinode, with some interesting and puzzling magic and illusions.

SYNCOPATED ORCHESTRA OF COLOURED PLAYERS.

At the Philharmonic Hall one is sure of a rousing entertainment, for, in addition to the exhilarating effect of a well regulated, well modulated volume of sound incidental to such massing of instruments, there is a pleasant blending of good voices and certain telling humorous and musical effects. The company enter so thoroughly into the spirit of their contributions that it perforce infects the audience. Their hilarity and energy, for instance, in the rendition of "The Sheikh" fox-trot are specially noteworthy. "Swing Along," "Wagneritis," "Jen ai Marre," and "Warbash Blues" were other choice items, and the delightful saxophone solos by Mons. Couturier, and the "Plantation Lullaby," played and sung by Mr. Baker, the composer, and Noah Smith, were much appreciated. Miss F. Elmo in "Tell Her of My Love," and another lady, represented the fair sex, and Carroll Morgan and Oscar Paull the male vocalists, "My Old Kentucky Home" being particularly well rendered. The 'cellist also deserves special mention for his indefatigable efforts in the provision of exquisite melody or excruciatingly funny eccentric diversities. His artistry and humour, indeed, are quite noteworthy, and the latter quality is largely apparent throughout the programme and the company.

NEW ACT.

Ernest Crofts and Edward Carmer.

The flute is by no means so familiar a feature of variety programmes as it might be, and we welcome, therefore, the appearance of a new act in which that beautiful instrument figures. It is introduced this week at the Kennington Theatre by Mr. Edward Carmer, who makes very pleasing use of the concert flute in a serenade of his own composition, securing a rich and even tone, and executing some skilful variations. Later, in conjunction with Mr. Ernest Crofts at the pianoforte, he plays the piccolo. Mr. Crofts himself gives a brilliant rendering on the piano of a selection by Grieg. Both players gave evidence of outstanding talent and left the audience wanting more.

FOR NOTES on FELDMAN NUMBERS

See page 20.

BALL ROOM BREVITIES.

The Sole Survivor.

There is just one survivor of the old dancing régime. This is the waltz. Not even the huge vogue of the foxtrot and one-step has been able to banish it from our ball-rooms.

The New Waltz.

But the waltz as danced to-day is not the tee-to-tum figure of our forbears. The waltz must be jazzed like everything else. But its dreamy langour remains—enhanced if anything by the slower tempo now adopted. So its chief charm is still here. A word of warning. The modern waltz is one of the most difficult of dances.

Good Waltzers Scarce.

The writer remembers a prominent dancing teacher telling him that he could count the really adept jazz waltzers in the West-End on the fingers of both hands. But that was some months ago, and really graceful waltzers can now be seen at all the clubs. Still, the fact remains, the waltz is not as easy as it looks.

Stunts.

By the way, the waltz is usually the great opportunity for the band to shine. It is no uncommon thing to find that they have disappeared from their dais, and have intermingled with the dancers, playing, of course, the while. During the waltz also the band often bursts into song, whilst moonlight and limelight effects are other stunts much in evidence during the progress of this popular and dreamy dance.

Paris Dancing Congress.

The International Congress of the Academy of Dancing Masters sat last week in Paris. This is a very important event in the dancing world. The Spanish element predominates apparently in a lot of the new dances under consideration. As was explained in these columns recently, however, there is nothing particularly new in this, for Spanish influences have been manifest for months in the work of the best London teachers.

The Tango.

It is interesting to note in connection with the recent remarks in this column concerning the tango that at the Palais de Danse, Hammersmith, which boasts a large representative clientele, the Spanish dance figures but once at each session.

ADINE SCHOOL OF DANCING.

Mme. Jeanie Smurthwaite, the accomplished principal of this popular school, held her annual display at the King's Hall, Covent Garden, on Friday, the 2nd—being a demonstration of the progress made by the students during the last twelve months. The programme opened by a concerted number by the students of the A.S.D., assisted by W. Carlyle Atkinson, who also stage managed the show. Following this was a pretty dance, "Petite Midinette," well done by Mary Shrine; a novel number was a Hawaiian scene by the children and students, with excellent solo dances by Vera Chennell and Mary Shrine. Daphne Garden-Lewis made good in her "Polly Dance." A dainty number was the "Jack o' Lantern Gavotte," by Molly Partridge and Alex. McIntosh. Mary Shrine did good work in a "Russian Solo," and a very simple but pretty item was "Playmates," by Hazel Garden-Lewis and Daphne Garden-Lewis. "My Own Pierrot" afforded excellent scope for the dancing of Kathleen Green and W. Carlyle Atkinson, assisted by the singing of "Jean Allen." The first part concluded with a recitation and a neat step-dance by Molly Partridge. The second part opened with "Back to London Town," in which Mary Shrine and W. Carlyle scored. The pièce de resistance of the evening was "A Day in Spring," in which pretty and artistic grouping made a charming picture. Vera Chennell, assisted by Alex. McIntosh, gave the Spirit of Spring, and 'Adage,' by Molly Partridge and Alex. McIntosh gained great appreciation. The number concluded with the Spirit of Night, Dorothy Clarke, assisted by the whole of the students, presenting a novel "Tableau," the effect enhanced by electric lamps and a darkened stage.

"Whose Baby Are You?" was rendered with humour by Mary Shrine and Molly Partridge. "The Dutch Dance" of Daphne Garden-Lewis and the "Pas Seul" of Dorothy Watson were attractive items. The final number, a "Sports Scene," brought a very excellent programme to a close. In this Alex. McIntosh distinguished himself as a Waiter, assisted by Vera Chennell as a Waitress; Molly Partridge was a Jockey, and Mary Shrine again scored in her "Whip Dance."

Mme. Smurthwaite deserves congratulations on the splendid result of her last season's work. At the final call floral and other tributes were handed to her, and the principal dancers, amidst hearty applause.

ARCADIA AT READING.

Under the apt title of "Arcadia, Reading's Riverside Wonderland," a new entertainment enterprise was successfully opened on Saturday, the 3rd, which will form a most attractive alfresco resort for the summer months. It is most conveniently situated in close proximity to the Thames-side promenade, Caversham Bridge and Hotel, and the tramway terminus. The proprietors of the show are Messrs. Wallace and Leitch, the experienced proprietors of the Ramsgate Hippodrome, who have combined forces with that very popular institution, the Palais de Danse, West-street. A nightly entertainment will be submitted by a succession of high-class variety companies, sixteen of which will visit Reading during the season with a complete change of programme twice weekly. "The Spades" Syncopated Orchestra provide the music for dancing on a new and excellent floor.

Miss Vene Lesley and Mr. Basil Lesley, the professionals, who have charmed everyone by their delightful dancing, will continue to give private lessons by appointment at the Palais de Danse, which will be closed for public sessions during the time that Arcadia is open.

DONCASTER'S NEW CONCERT PAVILION

Promoted by the well-known theatrical producer, Mr. Harry Russell and a company, Arcadia, which was opened on Whit Monday evening, is a distinct acquisition to Doncaster. Its construction is on most modern concert pavilion lines, but there are many features quite unique for an inland concert hall. In the decorative scheme is a latticed roof, arranged so that lights shine through sky-blue transparent material, the effect will be unique. To a height of 6ft. the walls can be removed, an advantage which, in the hottest weather, will be apparent.

On the upper mural panels are painted artistic landscapes, principally woodland scenes. All seats are tip-up, upholstered in corded velvet. The floor coverings are Kidderminster carpet throughout. There will also be an ample number of palms and hanging baskets of flowers. The stage is large, having an opening of 30ft., and the proscenium front is tastefully designed in green, mauve, and gold, with wings of black and gold.

The London School Choir (founded in 1871) will hold their next great musical festival at the Crystal Palace, Sydenham, on Saturday, July 8th. There will be juvenile and adult choirs of 9,000 performers, choral competitions, a children's pageant, organ recitals, and numerous other attractions.

"ALL PUT."

W. & S. Productions' Co. were at the Hippodrome, Dover, last week in their revue, "All Put." Set in four scenes and a prologue, and described as a "twist" with two "puts," one "take all," and one "all put," there is always something diverting in the lighter vein, or rich morceaux from those responsible for the vocal items, fine dancing, and graceful and effective ensembles, in the search after certain "put and take" conspirators on which the plot is based. Miss Ivy Proudfoot as Marjorie plays with much charm of manner in all that is entrusted to her, and her vocalism is excellent, whilst as Peggy Miss Elaine Rose is delightfully chic and versatile, her touches of refined light comedy being exceptionally well done. Little Miss Eva Barnes, a clever little lady, does well as a vocalist and a dancer, her toe-dancing and ballet work being first-class. Mr. Austin Webb's comedy business as Marmaduke, sometimes as "'tec," sometimes as "waiter," and sometimes as keeper of the "tiger," little Miss Barnes, is capital, and throughout he proves himself a real mirth-provoker. Dandy Page as Jack also does very well indeed. Gilbert and Clark, as two guests, do some clever simultaneous, eccentric, and case dancing; Billy Warren scores as a baritone, and gives a well-rendered incidental prologue in front of the "tabs."

The specialities include the numbers "Handsome Boy," "On the Farm," with chorus, by Miss Rose; "Old Bow Bells," "Melon Time in Dixie-land," by Miss Proudfoot; "I Love to Fall Asleep and Wake in Mammy's Arms" and "Lonely Dolly," a clever speciality; "There's a Quaker Girl Down Quaker-town," with chorus, by Jack Page; "There was a Little Dog," by Miss Proudfoot and Messrs. Warren and Page, with a humorous slide by Webb; a "Dope" burlesque sketch for four; and "The House that Jack Built," Miss Proudfoot and Warren; "Weather Eye" and "Kill Them With Kindness," Webb and Page," "Put and Take," Webb. Chorus and ensembles are exceptionally effective.

PIERROTS IN CAMBERWELL.

The people of Camberwell are always ready to appreciate a good thing. Many of them cannot afford to go to the seaside and hear the excellent pierrot troupes which dispense humour and harmony under the congenial surroundings connected with a seaside resort.

Camberwell, however, is content to put up with the next best thing. They have now got the concert party, if they have not the sea. Yet Myatts Park provides an excellent setting. The leafy glades wherein the bandstand stage lies, provide the peaceful atmosphere necessary to hear to the full the programme presented by Messrs. Horace Bryant and Edgar Benson. Here they are running two concert parties "The New Moons," and "The Merry Dominoes." Both are exceedingly good troupes. Recently "The New Moons" held the stage, and the efforts of the artists, Misses Winifred Downs, Madge Willis, and Messrs. Fred Garrett, Bert Wilson, George Cameron, and Lyn Aston, were thoroughly appreciated by the keenly interested audience. Feldman's numbers are mainly sung, and Messrs. Bryant and Benson are to be congratulated on their valiant efforts to bring the "seaside" to Camberwell.

Modern Mountebanks.

The Modern Mountebanks is a popular engagement at the Princess Pier Concert Hall, Torquay, this week. Miss Betty Bates as Pierrette, with Mr. Leonard Henry as the Jester, are well remembered here, and are always assured of a welcome, whilst the same is also true of Mr. Harry Ruming as the Artist; others in the company are Miss Audrey Hill (Powder Puff), Miss Ella Victoria (Columbine), Mr. Harold Andrews (Pierrot), Mr. Teddie Mann (the Mountebank), and Mr. Cyril Bright (Harlequin).

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NEXT WEEK'S CALLS.

MONDAY, JUNE 19, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JULY 10 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note: Rehearsal at all theatres at 1 p.m. All artists must attend.

DORCHESTER PALACE. — W. Ellis Slack's company in "Omah Hassam," June 19, 20, and 21.

WEYMOUTH JUBILEE HALL.—Dick Ray's company in "Kick Off."

YEOVIL PALACE.—Bros. Fredricks, W. Ellis Slack's company in "Omar Hassam," June 22, 23, and 24.

BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Oswald Cray's drama, "The Right to Motherhood."

RAMSGATE PAVILION (rehearsal, 12). —Basil King and company as booked.

RAYMOND London Shortly.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 6.30).—Sandy Shanks.

IPSWICH HIPPODROME.—Closed for vacation.

NORWICH HIPPODROME (rehearsal, 2).—Betts and March in "Troubles," Gaston Morel, Clark, Montague and Yvette, Royal Naval Quartette, Rivolli, and company as booked.

NORWICH THEATRE ROYAL.—Carlton Wallace's Repertoire Co.

PAISLEY RINK PALACE (rehearsal, 12).—Oliver and Mack, Mystic Saxbys.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE.—Jack and Evelyn, George Mozart, Wish Wynne, Victor Kelly, Jock Mills, The Highleys.

CLAPHAM GRAND (rehearsal, 12).—Kharum, Ernie Mayne, O'Neil and Thayer, Billy Bennett, The Dekkers, Jean Andrews, Will Collinson and company.

CROYDON EMPIRE (rehearsal, 12).—Gertie Gitana, McNaughtons, Frank Powell, Billy Simpson, Stradus and Dolly.

HOLBORN EMPIRE (rehearsal, 12).—"The Royal Circus."

ILFORD HIPPODROME (rehearsal, 12). —Albert Chevalier and company in "My Old Dutch."

ISLINGTON EMPIRE.—"Daddy Long-Legs."

KILBURN EMPIRE (rehearsal, 12).—Marie Lloyd, Ernie Mayne, Johnson Clark, Daly and Healy, Fyne and Hurley.

LEWISHAM HIPPODROME (rehearsal, 12).—Ernest Hastings, George Mozart, Hilda Glyder, Versatile Three, Adam Tomkinson, Stacey and Tinney, Stagpoole and Spier.

PALLADIUM.—Harry Day's "Rockets."

POPLAR HIPPODROME.—"A White Man."

SHOREDITCH OLYMPIA. — "Savage and the Woman."

WOOLWICH HIPPODROME. — "Plaything of an Hour."

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12.)

BLACKBURN.—The Morandinis, The Act Beautiful, Claude Gardner, Jess and Tony, Loch and Lomond, Frederic Culpitt, V. M. Gaston.

BRADFORD.—"Mr. Tower of London."

BURNLEY.—Four Richards, Jack Lane, Segue, Beswick Twins, Valazzi, Tom Williams.

CARLISLE.—"Mumming Birds."

HALIFAX.—Christopher and Columbus, Will Hay, Terry Wilson, Dolce Cariello, Mr. Hymack, Gwladys Stanley and her Sunbeams.

HUDDERSFIELD.—"Eastern Love."

LEICESTER.—Company as booked.

SOUTHAMPTON.—"Sunbeams."

WARRINGTON.—Company as booked.

RAYMOND Continental Tour.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Broughton and Creedon, Nelson and Nelson, The Reegoss, May Wirth with Philo and Company, Tucker, Lauri Howard, We Three.

BIRMINGHAM GRAND (rehearsal, 1). —The Martinis, Tom D. Newell, Bert Levy, J. W. Rickaby, Tom Edwards, Hart and O'Brian, Frank O'Dell.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Cliff Barrett and Netta Clark, Nell and Braddy Shaw, Elaine Francis.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Cornalla and Eddie, Apollo Trio, Scotch Kelly, Leipsig, King and Benson, Victor King, Keith and Joan Dingley.

CARDIFF EMPIRE (rehearsal, 1).—Billy Wells and Eclair Twins, Nicol and Martin, Harry Lauder, Frank Fay, Four Williams, The Royal Breconia Singers.

EDINBURGH EMPIRE (rehearsal, 12). —John, Harry and Burton Lester, Hetty King, Power and Bandon, Kiddy Kennedy, The Gladiators, Harry Ford, Jose de Moraes.

FINSBURY PARK EMPIRE (rehearsal, 1).—Laveen and Cross, The Brooklyn Four, Three Lottes, Finlay Dunn, Coram, Al Herman, Tom E. Hughes.

GATESHEAD EMPIRE (rehearsal, 1).—Carl Hertz and Co.

GLASGOW ALHAMBRA (rehearsal, 11). —Chas. Withers, Mr. and Mrs J. W. Jackson, Madeline Collins, Woolmer Young and Billy Bernhardt, Rosie Lloyd.

GLASGOW EMPIRE (rehearsal, 11).—Renee and Godfrey, Sandy Powell, Harry Herbert, Varney and Butt, Florence Yayinon.

HANLEY GRAND THEATRE (rehearsal, 12).—The Seven Cardinals, Zellini, Lirdon and Moon, Marie Novello, Chick Farr, Dorothy Lena, Scot Gibson.

HULL PALACE (rehearsal, 1).—Lew Lake presents "Jack of All Trades."

LEEDS EMPIRE (rehearsal, 1).—The Wylie-Tate production, "The Peep-Show."

LIVERPOOL EMPIRE (rehearsal, 1).—The D'Ormondes, Marriott Edgar and Co., Four Seriese, W. H. Squire, Lily Fairney and Auriol Jones, "The Poor Rich," Jay Whidden, Fred Evison.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate Production, "Round in Fifty."

NEWCASTLE EMPIRE (rehearsal, 1). —Marcelle and aPrtner, Osborne and Perryer, Bruce Green, Katrina assisted by Joan, Ernie Lotinga and company in "Blue bottles," the Metehens, Takio.

NEW CROSS EMPIRE (rehearsal, 1).—Russell Carr, Anna and Louis, Kirkby and Hudson, White, Black and Useless, Daisy Wood, Vernon Watson, Mutt and Jeff.

NEWPORT EMPIRE (rehearsal, 1).—Zetta Mor, The Marvellous Poppescus, Frank and Vesta, Herbert Clifton, Sammy Shields, Daisy Taylor, Mullane Brothers.

NOTTINGHAM EMPIRE (rehearsal, 1). —Murray and Foster present "All in One," Jay Laurier, Manny and Roberts, Ristori and Partner, Dan Whitley, Mart and Pep.

PRESTON EMPIRE (rehearsal, 11).—Lily Morris, Doris Ashton, Billy Sunday, Inez and Dolly St. Vincent, Franco Piper, Raig Brothers and Ryan.

SALFORD PALACE THEATRE (rehearsal, 1).—Elsie Bower, Olive and Beryl, Osborne Trio, "Monks of St. Bernard," Bruce McLeod, Les Bastiens, Haydn Wood and Dorothy Court.

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate production, "Bran Pie." Cast includes the Two Bobs.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Herbert Lee, Winston's Water Lions and Diving Nymphs, Wyn and Ivy, Agnes York, Two Ascots, Henry Martinez and Co.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Robb Wilton, St. Juste and Higgins, Ivy Grant, Hal Wright, Herbert La Martine.

STRATFORD EMPIRE (rehearsal 1).—Royal Merry Four, Nellie Wallace, Lester, Alfred Leonard, Rich Hayes, S. W. Wyndham.

SUNDERLAND EMPIRE (rehearsal, 1). —Hedges Brothers and Jacobson, Fred Barnes, Dolly Elsworthy, Rolf Slater, Hanlon Brothers, Jack Barty.

SWANSEA EMPIRE (rehearsal, 2).—Wilson Hallett, Pat and Joan, Sybil Vane, Roxy La Rocca, Austin Rudd, Les Pomi, Les Nosselas.

VICTORIA PALACE (rehearsal, 11.30).—Alan Brooks and Co., Noni and Partner, O'Gorman Brothers, Nolan and Holt, Morny Cash, Paula Destiny, Zenora, Mello and Neilo.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Fred Curran, Boy Ronald, pictures.

RAYMOND Touring France.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Daisy Griff, Clarke and Ritchie, Esta Stella, Lena and Peggy Chisholm, Derra De Moroda, Tubby Turner, Caron Troupe.

BRIGHTON HIPPODROME (rehearsal, 12).—"Jingles."

LEEDS HIPPODROME (rehearsal, 12). Jane Croft, Selig and Hart, Fulgora, Iris and Phyllis, Miller and Canning, Dick Henderson, Valentine and Bell.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Tit-Bits."

MANCHESTER PALACE (rehearsal, 11). —Fred Karno's "1922."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Old Bill, M.P."

PARIS ALHAMBRA.—Period commencing June 19, 1922.—Seattle Troupe, Albert Marconi and Partner, Aurora Cyclists, Remlap, Walter Sayton and Partner, Fran-Klint, Tom and Neil, Eight Alhambra Girls, Seven Candy Girls, Treki, Marise Damia, Hanlon Charles Troupe.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Tamara Karsavina, Barry Burnett, Rellow, Valentine Calzelli, May Henderson, Cycling Brunettes, Ruth Astor.

SHEFFIELD HIPPODROME (rehearsal, 12).—"Blue Birds."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Zig Zag."

SOUTHEND HIPPODROME (rehearsal, 12).—G. S. Melvin, Kenna Bros., Niobe, Chris Richards, Mayne and Sheridan, Nellie Wigley, Nella Allen.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Splinters of 1922" (Red Co.).

MISCELLANEOUS.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12, Stanhope Theatre).—Clark Sisters and Jenkins, The Bartons, The Rapiers, Edith Wright, Bettie Browning, Tom Collins, Billy Wigley, Dorothy Wise, El. Reno, and pictures.

ASTON HIPPODROME (rehearsal, 12). —Wm. De Lacey's "Tangles."

BRIDLINGTON OPERA HOUSE AND SPA.—Herbert Wellesley's company in "The Buccaneers."

COVENTRY HIPPODROME (rehearsal, 1).—Norman Carroll, Tom Gott, Christy and Willis, Foster and Ninon.

DERBY HIPPODROME.—"Minstrels of 1922."

DUNDEE KING'S THEATRE (rehearsal, 12 noon).—H. J. Corner and Co. George Jackley, The Westwoods, Eileen and Marjorie, Vine and Russell, etc.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Haldane Crichton's "The Very Idea."

EXETER HIPPODROME.—Bert Maddison, The Carylls, Milly Gordon Trio, Leo Brampton presents "The Awakening," Kar and Kooney, Kitty Storrow.

GLASGOW PAVILION (rehearsal, 11).—Boon Boys and Doris, Nora and Barney Moore, Field, The Harleys, Mark Stone, Frank Dickinson.

LLANDUDNO PALLADIUM (rehearsal, 2).—Wilfred Shine in "The Jeffersons and the Partners."

LUTON PALACE THEATRE (rehearsal, 12.30).—The Larkum Bros.; Thelma Hamilton, Rene and Renard; Andy and Irving.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Fred Karno's company, "Scarlet Runners."

PENGE EMPIRE (rehearsal, 12).—"The Edge o' Beyond."

SHOREDITCH LONDON.—Golda Penville Quartette, Megan Brothers, McLean Twins, Kismet, Wee James Waldo, Maher and Langford, Key and Keyworth, The Wedburns, The Buchanans.

STOCKPORT HIPPODROME (rehearsal, 12).—Edwin Lawrence, Bracewell and his wonderfully dolly; Dolly Varden, Damsell and Boy, Dan Eden, Maisie Sterling and Hetty Bowden, Fred Brezin.

WALHAM GREEN GRANVILLE.—Martin and Castle, Ellis Drake and company, Stirling, Rose Marie, Bryan O'Sullivan, Hugh Falconer and Lilian Major, Maud Hughes, Jay Kaye, Billy Vardel Trio, Pathé.

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AN AUTHORISED VERSION.

A Shakespeare League Movement.

The London Shakespearean League held a meeting at the Mansion House, on Monday, in furtherance of the movement to secure an authorised text of Shakespeare's plays in one volume. The primary idea is to have the proposed new edition in one clear-typed volume for general use. At the moment, there exists no text that is free from serious defects. General agreement could be reached as to act and scene divisions, obsolete spelling, punctuation and arrangement of verse. A uniform text published under authority would remove the inconvenience due to the varying editions now in use.

The Lord Mayor, who presided, said he felt he was doing good work in a literary sense by taking the chair. The meeting would have to decide if it were possible for experts to agree on an authorised version. At the moment there was no text which was free from defects, and the promoters of the meeting accordingly desired that those who had studied Elizabethan drama and the stage connections of Shakespeare's day should by co-operation, be able to remove from the different texts those errors and interpolations which formed no part in plays when they left Shakespeare's hands. Something of the sort was necessary to preserve the beauty of English language.

Letters in support of the movement were received from Sir Sydney Lee, Sir Arthur Pinero, Mr. Ben Greet, and others. Sir Sydney Lee, in his letter, said that actors and readers were concerned in a scholarly settlement of the puzzles of Shakespeare's text. A national service would be rendered by men of wealth who would venture on such an undertaking.

On behalf of the League, the Rev. Stewart Headlam proposed a resolution to the effect that the time has arrived when there should be an Authorised Text of Shakespeare's plays arranged in chronological order in one volume, and that steps should be taken forthwith to secure the preparation and publication of such text.

He said that as the authorised version of the Bible was produced in Shakespeare's time under the auspices of James I., so it should be possible to have an authorised version of Shakespeare's plays produced by authority under King George, to meet with the general approval of all reasonable people. The approaching 300th anniversary of the publication of the First Folio would be an appropriate occasion and a fitting memorial, for the publication of the proposed authorised version. In correcting the various texts in order to get them more in conformity with what Shakespeare wrote, they wanted the cordial co-operation of men of Shakespeare's own profession—of those who had acted and produced his plays. The co-operation of actors with scholars was essential.

Sir Edward Sullivan seconded the resolution, and remarked that the differences from the First Folio and modern editions were immense and not sufficiently realised. The original text should be preserved in every way.

Mr. Henry Arthur Jones contended that all plays should be produced in accordance with the conventions under which they were originally produced. He doubted as to the view the public would take in view of the fact that it had been presented with pantomimic representations, and might not take kindly to the severer and more correct mode of presentation.

Mr. Lugg, secretary of The Actors Association, said it was high time that an authorised version was available. The actor required close guidance as to what Shakespeare was and what it was not, and the actors therefore welcomed the movement of an authorised version.

Mr. St. John Irvine remarked that there were not more than a dozen members of House of Commons who knew the works of Shakespeare. (Laughter.) There was too much diverse and incoherent scholarship associated with Shakespeare which bewildered ordinary people. The time had now come to co-ordinate, as it were, the work of students and scholars in one authorised version. Nevertheless, he questioned the wisdom of the one volume idea inasmuch as it would comprise about 1,500 pages, and hence be relegated to shelves, being too bulky for convenient perusal.

Mr. Robert Atkins, of the Old Vic., said they should get back to the original and forget all that had been written about Shakespeare.

The Rev. J. Scott Lidgett, L.C.C., expressed approval of the movement and the hope that it would succeed.

After speeches by Miss Edyth Goodall, Dr. Hayward, Mr. G. Sampson, Lady Gomme, Mr. W. Poel, and Miss Hewetson, the resolution was agreed to, with the inclusion of the words "as far as possible," and the deletion of the words "in one volume."

It was decided to ask the League to consider the desirability of approaching the Government with a view to the preparation and publication of an authorised Edition.

THAMES-SIDE ARCADIA.

"Arcadia," Reading's Riverside Wonderland, was recently opened by the Mayor of Reading (Mr. W. Roland Howell). In opening, the mayor said he was one of those who believed that good and healthy amusement was essential, and he had been told that they would get music of the best, and the entertainment would be of a high order. At "Arcadia" there is an entertainment by a concert party each evening, followed by "Palais" dancing from 9.30 to 12 p.m. There is also "Palais" dancing in the afternoons from 3.30 to 6. The music is supplied by the "Palais de Dance" syncopated orchestra — "The Spades." There are concerts every Sunday evening, while the café is open all day (Sundays included) from 11 a.m.

IN AID OF THE MIDDLESEX HOSPITAL.

The new play, "Dido and Æneas," by Margery Allingham, the girl dramatist, which was performed so successfully by Polytechnic girl students in King George's Hall at the beginning of the month, is to be played again in aid of the Middlesex Hospital. This time the performance will be given on the evening of the 29th inst. at the Cripplegate Hall, Golden-lane. The cast will remain unchanged, consisting entirely of students of the Polytechnic School of Speech-Training and Dramatic Art. The young author has written in a new scene, and Mr. Donald Ford is writing additional music for the occasion.

REPERTORY PLAYERS' PRODUCTIONS.

Lilian Braithwaite on Press Criticism.

The most appreciable part of the entertainment presented by the Repertory Players at the Strand Theatre on Sunday was the speech by Miss Lilian Braithwaite, who, as a "patron" of the society, was asked to put forth their aims and objects. Her address, delivered in her own graceful way, was highly interesting. She said that during the eighteen months in which the Repertory Players had been in existence they had given fourteen performances, mostly new plays, one of which was now running at a West-End theatre—a pretty considerable record for so young a society. Many members had obtained engagements through work done at the Sunday night performances. The work of Sunday societies was extremely valuable to young players and playwrights, and she hoped in many cases to managers, who had the opportunity of seeing acted plays about whose commercial value they were uncertain.

The distinguished actress praised the members of the society for the enthusiasm they displayed for the art which in this country was not only not subsidised, but was taxed almost out of existence. The members received no fees, but paid for the privilege of performing. She thanked everyone who had helped in the productions, Mr. Arthur Bourchier and Capt. Aaronsohn for lending the theatre, and particularly the Press. The criticisms in the Press were the best advertisement they could have, and the finest thing for the players. Actors and actresses wanted criticism, favourable for choice, but criticism at any cost. (Laughter.) The society was anxious to enlarge its scope, and she begged that managers would send plays for consideration. In conclusion, Miss Braithwaite announced that the annual meeting would be held at the New Theatre on Thursday afternoon, at 3 o'clock.

Neither of the plays produced on Sunday, we are afraid, will add much to the prestige of the society. The first was an episode in one act, by Donald Roy Young, suggested by Sir J. M. Barrie's speech "Courage," and entitled

"YOUTH AND ITS BETTERS."

Youth ..... Gerald Andersen
Innocence ..... Doris Mason
Father ..... Tristan Rawson
Mother ..... Rita John

The juvenile view of Sir J. M. Barrie's recent utterances regarding youth are presented in the above little play, in which a schoolboy of ten, after reading the article, comes to the conclusion that his parents are all wrong, and determines to assert himself. He does so by consuming the supper laid for mother and father, who are at the theatre, with his sister as an accomplice. He escapes a hiding by the naive way in which he puts his point of view to his parents on their return. The youthful Gerald Andersen obtained much praise for his performance as the boy, though he rattled off his lines far too quickly, but the other parts gave little opportunity to their interpreters.

"BITERS BITTEN."

A Comedy in Three Acts, by Noel Shammon.

Claire Armstrong .. Dorothy Overend
Sir Henry Osborne.. William Kershaw
Jennings ..... Noel Allinson
Lady Osborne ..... Stella Rho
John Osborne ..... Ian Hunter
Dorothea Osborne .. Joyce Kennedy

As a one-act piece "Biters Bitten" might have a chance. As it is, practically the whole of the first act is devoted to the endeavours of Claire Armstrong, a woman of uncertain character, to induce the newly-made knight, Sir Henry Osborne, to take her on a Continental tour. Claire has apparently had relations with Sir Henry's son, who suddenly returns from London to announce that he has married a revue chorus girl. Lady Osborne, who is strong on the "social push," is horrified at this mésalliance, until she learns that the chorus girl is the daughter of an Earl, when her insults turn to abject worship.

Miss Dorothy Overend looked very pretty and acted to skilfully as Claire Armstrong as to make her quite a pleasing personage. She had a clever coadjutor in Mr. William Kershaw, who, as a wealthy, self-made man, who has apparently left the sowing of his wild oats to his second youth, was on the stage almost the whole of the time, but invested his performance with remarkable variety. As the son John, who develops such a fine contempt for the wealth at his command that he elects to go on the stage at £2 a week, Mr. Ian Hunter showed himself to be a capital jeune premier, with a telling voice and graceful elocution. Miss Joyce Kennedy as the Earl's daughter who shares John's democratic views, played pleasingly, and the rôle of Lady Osborne was strongly sustained by Miss Stella Rho.

The authors of both pieces were enthusiastically called at the close, and we are inclined to think, indeed, that there was too much enthusiasm throughout.

FOR LEICESTER CHARITIES.

Several Leicester societies are always willing to assist in the charities of the city, and as the result of the recent performances of "The School for Scandal," given at the Opera House, Leicester, by the Walter Martin Players, a cheque for £1,200 has been handed over to the Royal Infirmary for a permanent endowment of two further cots in the children's hospital. The players have already fully endowed three cots, and the sum of £220 remains in the hands of the governors towards a fourth cot.

The Music and Dramatic Society of Leicester is also doing excellent work, and the substantial amount of £4,765 has been distributed by it amongst various charities of the city, including three cots at the Leicester Royal Infirmary.

Dr. Capper's Players have taken the Opera House for the last week of the month, when "The Builder of Bridges" will be given in aid of charity. Leicester is fortunate to have so many of these societies, who are only too willing to assist in obtaining funds towards the maintenance of the city's institutions.

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"MY SENTIMENTAL SELF."

By Mrs. Aria. Published by Chapman and Hall, Ltd., at 15s. net.

Mrs. Aria was in every respect well qualified for her task as the author of a volume of reminiscences. In the first place she has a bright, lively style just suited to a book of the type represented by "My Sentimental Self," and then it has been her good fortune to have had a more or less intimate acquaintance with many people famous in art and literature. Amongst these may be mentioned Sir Henry Irving and his two sons, Sir Herbert Tree, Sir George and Lady Alexander, Sir Gerald du Maurier, Messrs. Cecil Raleigh, Alfred Sutro, Arnold Bennett, W. L. Courtney, James K. Hackett, James B. Fagan, Miss Constance Collier, Miss Lilian Braithwaite, Miss Dorothea Baird, and many others. Mrs. Aria has much interesting matter to relate concerning Sir Henry Irving, presenting numerous sidelights on his character apart from his profession. We get glimpses of the famous actor-manager holiday-making in Norfolk and elsewhere, and we can appreciate all the better, by a perusal of these reminiscences, the fine qualities of a very striking and fascinating personality.

Mrs. Aria writes of him: "He played steadfastly the game of life, being of an indomitable courage and zeal. When at work he never thought of himself, giving to the best of his power to the last inch of his ability."

Equally interesting are the memories of the late Sir George Alexander, a pathetic picture of his last days, when bravely fighting a mortal disease, being presented. Some characteristic stories are told of Sir Herbert Tree, one of the best of these being that narrated by Mr. J. B. Fagan.

The attractions of a very readable volume by a well-practised pen are considerably enhanced by numerous illustrations.

Gloucester Hippodrome.—Messrs. Poole, of Poole's Theatres, Ltd., take over from the Gloucester Hippodrome Co. this place of amusement at the end of the present week.

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The Advertisement Manager.

FILM NOTES AND NEWS.

Tense Moments from Opera—"Rob Roy" on the Screen—Carpentier's Film Exploits.

Tense Moments from Opera.

The Gaumont Company, Ltd., makes the interesting announcement that it has acquired the rights to exploit "The Tensé Moments from Opera" series of single-reel dramas produced by Master Films, Ltd.

The first one will be released on Oct. 2, and the remainder at intervals of a week. The first half-dozen will be trade shown at the Shaftesbury Pavilion the first week in July.

"When Greek Meets Greek."

An emphatic success has to be recorded for this latest Walter West production, shown at the New Gallery Cinema to an invited audience on Thursday. Violet Hopson and Stewart Rome enact the leading rôles, the former as a woman director of a British steel firm which is invited to become a member of an American combine controlled by the man who had asked her to be his wife but without success. The offer to amalgamate is refused in the same uncompromising fashion, and commercial "war" appears to be inevitable. However, an underlying but suppressed liking for each other's strength of character put to the test in dealing with a half-maddened crowd of strikers fans admiration into love, the story ending in the prospect of mutual happiness for the strong-willed couple. The acting is admirable, Miss Hopson and Mr. Stewart Rome being finely suited as the principals. The support and production generally are excellent. Marks—10.

"Rob Roy" on the Screen.

Mr. Kellino has enlisted some valuable and expert help in the production of the "Westminster" film "Rob Roy." Their Graces the Dukes of Atholl, Montrose, and Argyll have all furnished information, and the two latter have both given permission for scenes to be taken on their estates. Valuable information on dress and customs of the period has been obtained. A leading authority consulted was Mr. Charles Whitelaw, one of the leading Scottish authorities on armoury and Highland costume, who will act as expert adviser throughout the production of the film. Mr. Kellino has not got all the information he wants, and there is no doubt that "Rob Roy" will be as authoritative as it will be romantic and dramatic.

Spectacular Film Exploits.

Long jumps, high climbs, swift riding, and other daring feats have no terror for Georges Carpentier, the French boxing champion, who is practising up in some spectacular exploits for the film which is to be produced in and near London about the middle of June by Mr. J. Stuart Blackton.

The film scenes will show Carpentier as a romantic adventurer figuring in many picturesque episodes. He will do some fast riding, dangerous climbing, swift running, swimming, and also some boxing. Carpentier's rehearsals of some of these scenes have attracted much attention in Paris.

"A Pauper Millionaire."

This pleasing film adaptation of Austin Fryers' novel of the same name was shown to the trade at the New Gallery on Friday morning last. The story illustrates in an ingenious manner the feasibility of a man possessed of millions being stranded to the point of starvation in the heart of London, and in the hands of Mr. C. M. Hallard the derelict Cœsus becomes not only plausible, but in turns extremely amusing and pathetic in his efforts to extricate himself from his temporary, but none the less acute, poverty. An excellent supporting cast, including Miss Pollie Emery, Johnny Stowe, and Katherine Blair rendered fine service. A large audience gave the production an enthusiastic and richly deserved welcome. Marks—10.

"Action."

The outcome of Messrs. Film Bookings Office trade show of the Western film, "Action," is five reels of refreshing and attractive entertainment. The adventures of young Sandy and his two crook companions (who are not too crooked to be likeable, however), are set forth in a pleasingly natural manner. They invest Sandy's little "nest-egg" in a ranch, take upon themselves the school bills of the pretty young girl owner, and are lucky enough to find the lands contains silver. Of course, difficulties crop up at this point, but they are enabled to unite Sandy with the heroine in the last reel. Hoot Gibson is a cheerful and capable Sandy, Clara Horton the heroine, and Francis Ford contributes an excellent character study as "Soda Water," a crook. Marks 9½.

"Law and the Woman."

Famous-Lasky have issued a film version of that clever play, "The Woman in the Case," in which versatile Betty Compson gives a splendid account of Mrs. Rolfe, who, through use of her brains and strategy, saves her husband from capital punishment for a murder of which he is innocent. Cleo Ridgley is the adventuress, Clara Foster, from whom Mrs. Rolfe, by living her type of life and gaining her sympathy, extracts a confession of criminality. Casson Fergueson is also a welcome member of the cast. Elaborately mounted and strongly presented, the film should be a success anywhere. 9½ marks.

Leicester Picture House.

The Leicester Picture House management scored a great success on Derby Day in obtaining a film of the race, which was brought to Leicester by special aeroplane and shown on the screen less than ten minutes after its arrival.

Special films of the Leicester Horse and Motor Transport Parade were taken by Alfred Barson, of the Leicester Picture House, on Whit Tuesday, and are now being shown, to the delight of audiences.

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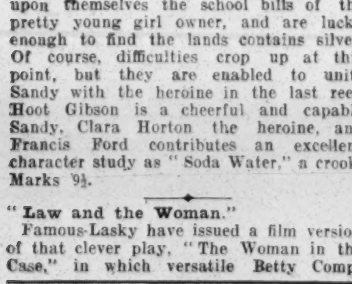

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

Leicester Branch.

The monthly meeting of this branch was held at the offices of Alfred Deacon & Co., Corridor Chambers, on Wednesday, the 7th inst. The chair was occupied by Mr. Oliver Rogers.

Tax Abolition.

The secretary read a circular he had received on the Tax Abolition Committee, who were trying to arrange meetings in every town in England on Sundays in June. He gave particulars of the scheme as outlined in the circular, and mentioned that there were a number of towns named where meetings were proposed to be held.

Standard Contract.

With regard to the standard contract, which is to be dealt with shortly, a committee has been formed to consider the recommendations of the branches and formulate suggestions for the revision of the contract, and he said that a very sore point from nearly all the branches was the "double carriage."

Publicity Agent.

Referring to the publicity agent, it was agreed to terminate the contract recently made, and that the publicity department should be controlled separately from the head office. The payment of one thousand pounds a year to a publicity agent had not been very well received, and the Council had decided to cancel the appointment, and the consequent saving of £1,000 a year would largely solve the financial problem of meeting delegates' expenses. It was the opinion of most of the members that the head office should have a trial to carry on the publicity department.

Delegates' Expenses.

The delegates' list of expenses was next gone into and discussed, and it had been recommended by the Finance Committee that one delegate's expenses should be paid from the central fund, whose membership should *not* exceed 250, and for two delegates for all branches whose membership *exceeds* 250.

Musicians' Wages.

A letter had been received to-day from the Scottish Branch with regard to the musicians' wages, and it had been agreed to accept 10 per cent. reduction. The full text of the agreement was read out to the members, and the secretary said that wages were coming down all round.

Summer Conference.

The secretary mentioned that the Summer Conference would be held on June 27, 28, and 29 at Liverpool, and it was proposed by Fred Trueman Towers, seconded by Harold B. Hill, that Philip Joseph attends the Summer Conference on behalf of the Leicester Branch.

The delegate presented his report of the General Council Meeting he had attended on behalf of the branch, and went through the items that were discussed.

BRADFORD THEATRE ROYAL PICTURE HOUSE.

Effect of Tax.

The first general meeting of shareholders of Bradford Theatre Royal Picture House, Ltd., was held on the 31st ult., Mr. Francis Laidler presiding.

The accounts and balance-sheet were read by the auditor (Mr. J. Herbert Haley).

With regard to the trading loss of £1,282 19s. 6d. for the five months commencing December 5, 1921, Mr Haley said that Mr. Laidler had paid this amount to the bank out of his own private account, in order that the trading position might be on a straight edge from that date. Mr. Laidler had also very kindly paid over a sum equal to the dividend on the preference shares, £1,395 17s. 8d., thereby relieving the position of the ordinary shareholders, seeing that the preference dividends were cumulative.

The chairman, in moving the adoption of the balance-sheet, pointed out that the prices of admission were 9d., 1s., and 1s. 6d. That was what the public paid, but they could not discriminate in the spending of the receipts. The company had to pay out of them the entertainments tax. The injustice of the tax could not be made clearer than it was in their case. Out of the money received from December to April last £2,163 had to be paid to the Government. The whole of their loss, therefore, was occasioned by the entertainments tax. When the tax was first imposed it was called a war tax. After the war accordingly it should have been one of the first things to disappear.

MAYFAIR SCHOOL OF DANCING.

The pupils of this school will give their fifth annual demonstration at the Chelsea Palace Theatre, at a matinée on Saturday. The principals (the Misses Fairbairn and Macquoid) have arranged an exceedingly attractive programme, including a Grecian episode, "At the Court of the Goddess of Flowers," introducing many beautiful ensembles, quartettes, pas de deux, solos, and groupings, the whole arranged entirely on Schumann's well-known "Scenes of Childhood," "Forest Scenes," and album of short pieces; also a grand finale, featuring a number of the quaint and pretty national dances of Europe.

ENTERTAINMENT FINANCE.

Very Slight Activity.

THE OXFORD MEETING.

A sagging tendency has been in evidence during the week, with quotations almost invariably on the down grade. Here and there firmness was maintained, the tone being helped by the fact that although business is undoubtedly bad in the entertainment industry it is generally considered to be merely a transient phase only to be expected during summer weather. Consequently holders are not inclined to realise their shares in unpropitious markets, but are holding for a revival of business in the theatres and interest in the share markets. Even Oxford shares were not elated by the comparatively good report and the pending new production, and changed hands no higher than 77s. 6d. Stoll Picture Theatre debentures were flat, with buyers offering no more than 83 or 84 against 87 recently. Stoll Picture Productions ordinary also fell away to 6s. middle, against 7s. last week. United Varieties Syndicate eased a little to 3-16, but London Pavilion Pref. shares were firm at 61s. 3d. Picture Playhouses Ordinary touched 6s., Biograph Theatres "B" changed hands at 2s., Electric Theatres Ordinary were wanted at 2s. 4½d., and National Electrics were 14s. bid. Cinema Combine shares were only a few pence, finding few takers even at 2½d. United Varieties 6 per Cent. 1st Debenture stock was a weak feature at 12½ (per £50), L.T.V. Deb. was 45 and M.T.V. Deb. 30; L.T.V. Ordinary were steady at 10s. with the Pref. 12s., M.T.V. Ordinary also marking 12s. Alhambra 4 per Cent. debs. at 53½ were a firm market. Where bargains took place prices quickly fluctuated, for it takes only a few shares to affect quotations in these quiet times. Little real activity is to be looked for in the shares of London Entertainment shares until the summer is over.

PRESENT PRICES.

CINEMA COMPANIES.

Company.	Stock or Share.	Issued £	Price.
Provincial Cinema Theatres	£1	500,000	½–⅝
Do. 10% Part. Pref. Ord.	£1	1,000,000	8/6–9/3
Do. 7½% Cum. B. Pref.	£1	600,000	12/9–13/9
Do. 7½% Cum. A. Pref.	£1	100,000	¾–1
Stoll Picture Theatre (Kingsway)	10/-	150,000	11/0–12/3
Do. 8½% Cum. Pref.	£1	150,000	⅞–15/16
Do. 7% 1st Mort. Debs.	Stock	100,000	82–86
Stoll Picture Productions	£1	200,000	5/0–7/0
Do. 8% Cum. Part. Pref.	£1	200,000	½–11/16
Associated Provincial Picture Houses	£1	400,000	7/0
Do. 7½% Cum. Pref.	1s.	100,000	9d.
Do. 7% Debs.	Stock	25,000	40–60
National Electric Theatres	10/-	30,500	12/6
Do. Deferred	1/-	1,000	—
London Palace (1921)	£1	203,787	1–1⅛

THEATRE AND MUSIC HALL COMPANIES.

Alhambra	£1	79,806	12/9
Coliseum Syndicate	£1	70,588	2⅜
Do. 7% B. Pref.	£1	70,588	15/0
Do. 6% Pref.	£1	44,000	15/0
London Pavilion	£5	130,000	2¼–¼
Do. 6% Cum. Pref.	£5	50,000	2⅝–¾
London Theatres of Varieties	£1	400,000	⅛
Do. 7% Cum. Pref.	£1	100,000	1–1⅛
Metropolitan Theatre of Varieties	£1	45,007	1–1⅛
Moss Empires	£5	560,000	5–5⅛
Do. 5% Cum. Pref.	£5	478,785	3⅞–4
Oxford	£5	100,000	3⅞–4⅛
Theatre Royal, Drury Lane	£1	125,000	¾–1
United Varieties Syndicate	£1	35,169	1–1⅛
Variety Theatres, Consolidated	£1	137,007	1–1⅛
Victoria Palace	10/-	80,000	¾–1

Mr. Walter Payne's Review.

Last week I dealt with the report of the Oxford Theatre; this week further particulars are to hand, as the meeting, presided over by the chairman and managing director, Mr. Walter Payne, was of an interesting character. The chairman pointed out that the investments stand at £10,892, to which they were written down in 1920, but if taken at to-day's market prices they would realise, roughly, £2,700 in excess of the balance-sheet figures. In the last few years the company has succeeded in increasing revenue from what may be called "side shows." The business of the theatre buffet, for example, has shown continuous and satisfactory expansion. The time is approaching, too, when it may be possible, at a reasonable cost, to develop the Hanway-street property, and so improve the capital value, as well as increase the income from that source. For months past, when the general state of the country has been so bad, and the weight of taxation so crippling, there are few, if any, theatres, variety theatres or cinemas, that have not suffered with great severity, said Mr. Payne.

In addition, however, to difficulties which are common to many other industries, the entertainment industry is deprived, by a special tax, of from 12½ per cent. to 25 per cent. of its gross revenue. Although Parliament has decided that the taxation of luxuries as such is impracticable, yet entertainment is considered by the Government to be so much of a luxury as to deserve the imposition of this very unjust tax.

Puritanical Persecution.

In effect, the Chancellor of the Exchequer has said: "I must have revenue; you are a luxury trade, and I am not particularly concerned as to your success or your failure so long as you provide me with so many millions annually." The obstinacy of the Government in maintaining the tax is extraordinary. The tax is defeating its own ends by its severity, as it cannot possibly produce anything like the Budget estimate, because it is bringing many to the verge of ruin. Sound policy seems to be lacking, and judgment obscured by a morbid instinct of Puritanical persecution. In view of these adverse factors, continued the chairman, our company is peculiarly fortunate in having, as well as a sound financial foundation, the great skill and ability of Mr. Cochran as a showman. I am glad to be able to state that since the issue of our report a production of a light and amusing character suitable for the times and season has been secured from the United States of America, and "Chuckles of 1922" will be presented by Mr. C. B. Cochran at the New Oxford Theatre, twice daily, at popular prices, within the next fortnight. We are very hopeful that this production will prove to be one of those hardy successes which arrive from time to time in theatre land, and fill not only the most gloomy pessimist with hope, but justify the cultivation of that inexhaustible fund of cheerful optimism without which no really first-class theatre manager can hope to secure fortune in this world or peace in the next.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

ASHBY-NOLA, LTD.—Regd. May 23. 22, Northumberland-avenue, W.C.2. To carry on the business of commercial art photographers, cinematographers, publishers and advertising agents, etc. Capital, £1,000 in 1,000 shares of £1 each. Directors: R. A. Horan, 14, Edgecombe-road, S.E.; H. S. Macintosh, "Deancot," Hampstead Norris, Berks.

CAPITOL PRODUCTIONS, LTD.—Regd. May 31. 49, Deansgate, Manchester. To carry on the business of caterers for public entertainments, exhibitions or amusements. Capital, £2,000 in 2,000 shares of £1 each. Directors: S. Harris, 455, Cheetham Hill-road, Manchester; A. I. J. Saunders, 199, Bellott-street, Hightown, Manchester; R. O. Rothwell, "Ashdell," Grange-road, Bolton.

GLOBE MUSIC PUBLISHING CO., LTD.—Regd. May 30. 102, Charing Cross-road, W.C.2. To carry on the business of music publishers. Capital, £400 in 400 shares of £1 each. Directors: M. Scott, 102, Charing Cross-road, E.C. (200 shares); J. F. Duck, 63, Coleman-street, E.C. (200 shares).

MACCLESFIELD MAJESTIC PICTURE HOUSE, LTD.—Regd. June 6. District Bank Buildings, Market-place, Macclesfield. To carry on the business of proprietors and managers of cinematograph or electric theatres. Capital, £15,000 in 15,000 shares of £1 each. Directors: W. Higginbotham, 93, Mill-street, Macclesfield; H. Harrison, "Eccles House," Park-lane, Macclesfield.

METROPOLE THEATRE (BOOTLE), LTD.—Regd. June 7. The Metropole Theatre, Stanley-road, Bootle, Lancaster. To carry on the business of theatre proprietors and managers. Capital, £15,000 in 15,000 shares of £1 each. Directors: A. Smith, 32, Exeter-road, Bootle (chairman); J. L. Greene, 53, Trinity-road, Bootle (managing director); A. B. Spencer, 4, Breezehill, Bootle; T. F. Greene, 129, Southdown-lane, Liverpool; W. West, 166, Strand-road, Bootle; J. L. Moyles, 318, Smithdown-road, Liverpool.

PLAY CYCLES, LTD.—Regd. May 31. 24, Rood-lane, E.C.3. To carry on the business of theatre proprietors and managers. Capital, £10,000 in 9,500 pref. shares of £1 each and 10,000 ordinary shares of 1s. each. Directors: J. T. Grein, 24, Launceston-place, Kensington, W.; L. M. Lion, 1, Adam-street, Adelphi, W.C.2; A. A. Strong, Hilbre, Southwood Lawn-road, Highgate, N.6.

C. B. RYDER & CO., LTD.—Regd. June 2. To carry on the business of cinematograph, biograph and animated picture exhibitors. Capital, £6,000 in 3,000 ordinary shares and 3,000 pref. shares of £1 each. Directors: C. B. Ryder, Fair View, Cross-in-Hand, Sussex; J. B. Hook, Vale View, Heathfield, Sussex.

STOKE NEWINGTON ELECTRIC COLISEUM, LTD.—The Electric Coliseum, Stoke Newington-road, N.16. To carry on the business of proprietors of cinematograph and biograph theatres. Capital, £500 in 500 ordinary shares of £1 each.

THE CRITIC'S FUNCTION.

At the Stoll Picture Theatre Club on Wednesday, Mr. E. A. Baughan (dramatic and film critic of the "Daily News") gave an address on "The Critic's Function in Relation to the Public."

Mr. H. Chance Newton, who presided, briefly introduced the lecturer.

Mr. Baughan, in his introductory remarks, claimed that the critics of the daily press did attempt to give the public an idea of what they were going to see at the theatres, and they also strove to put a constructive element into their criticism. With reference to the films, he said there was room for certain improvements. He was not going to say that the subjects filmed should be only those that were suited for school children. He had seen films which had moved him as much as any play. There was no denying that there existed a certain amount of jealousy in regard to the film industry, but nothing would stop its progress. The film art had shown people what no other art could show them. One of the principal difficulties was that the business ends and the artistic ends of film making were not kept sufficiently separate.

Under the present system the scenario writer, having been paid a lump sum for his work, had nothing further to do with it, and the producer, without in most cases consulting the author, made what alterations he thought fit. He was of the opinion that instead of paying a lot of money in the elaboration of details, it would be wiser to spend it in paying well-known authors for scenarios, and also in having more rehearsals. It was foolish to expect the same kind of film to suit all audiences, and if this policy was persisted in he had not much hope for the future of the cinema.

At the conclusion of the lecture the chairman said he was not in agreement with Mr. Baughan on many points he had raised, and brief speeches were also made by Mr. Tilley and Mr. Robb Lawson.

"P.T.'s Weekly" is a four-page free publication edited by Mr. Charles Clarke, acting manager of the King's Theatre, Southsea, which contains interesting items concerning entertainments past, present, and future, at the Portsmouth theatres. As it has just entered upon its second year of publication "P.T.'s" may be said to have become firmly established. The little theatrical journal is rendered all the more attractive by giving illustrations.

In place of the usual meeting on Saturday, June 10, an organ recital will be given on the Harrison and Harrison organ at St. James's Church, Muswell Hill, at 5.30 p.m., by kind permission of the Rev. A Mercer, M.A. Organist: Mr. B. Goss-Custard, F.R.C.O., assisted by Mr. Madoc Davies, baritone.

THE WEEK'S RACING.

Ascot Once More.

ROYAL HUNT CUP AND GOLD CUP.

The greatest racing function of the year lies before us this week, and well has it been called Glorious Ascot. The best horses in the Kingdom are always in evidence and the racing all through is on the very highest plane.

With so many engaged doubly and trebly throughout the week, the task of selection, except in instances, is rendered very difficult, but it may be taken that those advised are fit to run for their lives, and they should be followed for whatever engagements they may fulfil.

THE ROYAL HUNT CUP.

(Run Wed., June 14. Dis. 7 fur. 166 yds.)

In the old days this was one of the greatest ante-post betting races of the year, and fortunes have been won and lost over it. Under the new order of things, however, owners do not disclose their hands until the last minute, and several of the bigger commissions will probably not be launched until the day of the race. The disposition to follow the money blindly is more than ever prevalent, but we believe in having fixed views and not being unduly swayed by the fact that a "springer" makes his, or her, appearance. Often enough the doing so leads to the turning down of a well-thought-out good thing and consequent disappointment.

The top division are set a hard task, and it is difficult to see just why Square Measure should be called upon to shoulder 9st. against the young emperors he will meet here. When he won in 1920 he had a stone less to carry, and was then at his zenith. His efforts during the past two seasons have only resulted in the gathering of two little prizes, and almost certainly he is not now the horse of old.

The Lincolnshire Handicap, the City and Suburban, the Victoria Cup, and the Kempton "Jubilee" Handicap results all have a bearing on the race, and if we can sort out the best that is left over from these contests we shall not be far off spotting the winner.

The Safest Guide.

Perhaps the Kempton Jubilee may prove the safest guide, as that was a clean gallop on good going, whereas at Lincoln it was soft, and at Epsom the curious conformation of the course always makes the element of luck a big factor towards success.

On the Kempton Jubilee running, the extremely easy winner, Silver Image, must be a real danger, more especially as last year he showed real ability over the Royal Hunt Cup course, when third to Plymstock and Leighton for the Trial Stakes. The fact that his stable companion, The Yellow Dwarf, has been removed is another pointer in his favour, as the latter looked to have a sound chance on his Victoria Cup win and that at Lingfield. The latter running certainly pointed to his beating Leighton.

Crubenmore, with a pull of 12lb., must now be a great menace to Silver Image, and what of Montserrat in the same connection? This youngster ran really well at Kempton, in spite of figuring amongst the 50 to 1 brigade. He is fit now, and will be a much more dangerous quantity. We have only to allow a little for weight for age improvement, and he has something over a full stone advantage on the Kempton weights.

Leighton has been very disappointing, and, on the Lingfield running, Crubenmore holds a great advantage over him; while his stable companion, Granely, would certainly be better suited by softer going than he is likely to meet at Ascot.

Taylor has a dangerous trio in Blue Lady, Tetrabbazia, and Stratford, but, while the first-named pair are now at their best, our information is that Stratford is likely to be the trusted one. As a matter of fact, we hear he has easily asserted superiority.

Mr. S. Joel must hold a sound chance with the best of his three-year-olds, which we take, on balance, to be Pondoland, who is reported as going in fine style again. He may find a tough nut in Collaborator, but the latter will have to break records to win, and we prefer the Guineas second.

A middle-weight that has been put forward as holding a sound chance is Count Palatine, and with 7.7 he certainly has nothing to complain of. All his running has been good. He has shown himself as possessed of fine speed, and is certain to last the distance.

We have no fancy for any of the older horses below him, and of the three-year-olds that look attractive we should select Isle of Wight, Montserrat (who has been referred to earlier), Stratford and Invergarry, in spite of the records being dead against fillies.

In taking half-a-dozen against the field, we name Silver Image, Crubenmore, Count Palatine, Pondoland, Montserrat, and, in case he runs, although it is doubtful, our old friend Monarch, and, to come closer, shall trust

CRUBENMORE each way

as first choice, and look to Montserrat [illegible] as the main dangers. If Monarch runs, do not lose over him; it would be too irritating. He is set a hard task, but is as game as they make them.

Hints for the Week.

Of the other events on Wednesday we regard GOLDEN CORN as holding an outstanding chance for the Fern Hill Stakes; while our old friend POGROM must certainly be followed for the Coronation Stakes, despite her penalty.

On Thursday the Ribblesdale Stakes lies between CRAIGANGOWER and Crescendo, of which the former carries a preference. For the New Stakes it will take a real smart one to beat LEGALITY. The Gold Cup is open, but a thorough sticker is FODDER, and he is certainly worth a trifle as a good outsider.

On Friday PHARMACIE should be followed for whichever race she contests, the King's Stand Stakes or Wokingham Stakes. She is very speedy indeed, and now at her best. For the Windsor Castle Stakes it will take a real good one to beat PHAROS, despite his penalty.

At Windsor on Saturday the outlook is obscure, as several that are given fine chances will wait for better things. We, however, select CROZET as worth an each way investment for the Royal June Three-year-old Handicap, and GWENLLIAN as likely to want a lot of beating for the Clewer Welter.

At Newcastle on Tuesday DAIRYMAID should be followed for the Stewards' Plate.

"JENNY DIVER" TO PLAY FOR A CHARITY.

Angela Baddeley, the fascinating "Jenny Diver" of "The Beggar's Opera," is, together with Rita Thom, rejoining the Arts League of Service Touring Company (of which they were both original members when it was formed in 1919) for its special matinée at the Aldwych Theatre on July 4. This now famous little group of players has been touring the towns and villages of England for the past three years, carrying its theatre and properties with it in a motor lorry, and Londoners will be able, at the forthcoming matinée, to see the company in a selection from its repertoire, including the items which are most popular in country places.

The performance will be under Royal patronage, and H.R.H. Princess Victoria will be present, as well as H.H. Princess Marie Louise, who is president of that admirable society "The Friends of the Poor," to which all the proceeds will be devoted.

Assembly Rooms, Bath.

It is announced that the lease of the old Assembly Rooms, Bath, has been secured by a local syndicate, and that the services of Mr. George A. Morley have been retained as general manager.

Made Helpless by a Fall

Restored to Perfect Health and Activity by Dr. Cassell's Tablets.

Mrs. Blanche Williams, of 14, Temple Street, Rochdale, says:—

"My little daughter, Mary, fell on the edge of a big box and hurt her spine. She didn't seem to feel it much at the time, but soon after I noticed that she walked with a peculiar dragging step, not light and smart as it had been. Then she broke down altogether, and became quite helpless. She had absolutely no power whatever, everything had to be done for her. We carried her up to bed and down again in the morning, and all day long she just lay on a couch as helpless as a baby, more helpless, in fact, for she could not move at all.

"I had advice for her, but no benefit resulted, and cure seemed hopeless, when one day I thought I would try Dr. Cassell's Tablets, and got some for Mary. Actually in a week she could move a little and turn over in bed. She went on improving daily, and soon was able to get up and walk round a table. In three months she was cured completely, and is now as well and active as ever in her life."

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The Universal Home Remedy for:—

Nervous Breakdown, Neuritis, Indigestion, Sleeplessness, Neurasthenia, Anæmia, Palpitation, Kidney Weakness, Children's Weakness, Wasting

Specially valuable for Nursing Mothers and during the Critical Periods of Life.

Home Price, 3/-

1/3 the smaller size.

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Ask for Dr. Cassell's Tablets and refuse substitutes.

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The Vene Drug Co., Ltd., Manufacturing Chemists, Manchester, Eng.

ON THE ROAD.

PLAYS.

* ARE YOU A MASON?—June 12, O.H., Scarborough.
ASHWELL (LENA) PLAYERS.—June 12, T.R., Bath.
BELLE OF MADRID.—June 12, Hippo., Rochdale.
*BELLE OF NEW YORK. — June 12, Prince's, Bristol.
* BILL OF DIVORCEMENT.—June 12, Wimbledon, S.W.
* BIRMINGHAM REPERTORY THEATRE CO.—June 12, O.H., Cork; 19, Gaiety, Dublin.
* BROKEN MELODY, THE.—June 19, O.H., Scarboro'.
* BROWN SUGAR (LION, WALLS AND HENSON).—June 12, Grand, Blackpool.
* BROWN SUGAR (MAINWARING-DUNSTAN).—June 5, O.H., Guildford.
* CARL ROSA OPERA CO.—June 12 and 19, King's, Hammersmith, W.
CHALLONER (BROMLEY) REP. CO.—June 12, T.R., York.
* CHARLEY'S AUNT.—June 12, Royal Lyceum, Edinburgh.
* DADDY LONGLEGS.—June 12, Hip., Poplar.
DEANE (HAMILTON) CO.—June 12, and 19, Grand, Derby.
* DENVILLE (ALFRED) REP. CO. (WHITE).—Victoria, Burnley.
* DENVILLE REP. CO. (ALFRED) (PINK).—Hippo., Burslem.
* DENVILLE REP. CO. (BLUE).—T.R., Dewsbury.
* DENVILLE REP. CO. (BROWN).—Hippo., Wallasey.
* DENVILLE REP. CO. (FAWN).—Grand, Mansfield.
* DENVILLE REP. CO. (GREY).—T.R., Darlington.
* DENVILLE REP. CO. (PURPLE). — T.R., Hyde.
* DENVILLE REP. CO. (RED). — Court, Wigan.
* DENVILLE REP. CO. (YELLOW).—Pavilion, Chorley.
DORAN (CHARLES) SHAKESPEAREAN CO.—June 12, D.P., Eastbourne; 19, Gaiety, Hastings.
* D'OYLY CARTE OPERA CO. — June 12, Lyceum, Sheffield; 19, P.O.W., Birmingham.
* EDGE OF BEYOND.—June 19, Empire, Penge.
ELIZA COMES TO STAY (JACK ESMOND'S).—June 12, T.R., Leeds; 19, Prince's, Bradford.
* FAIR AND WARMER.—June 12, Alex., Hull.
FOXWELL REP. CO.—June 12, Court, Warrington.
* FRENCH LEAVE.—June 19, W.P., Brighton.
* GARDEN OF ALLAH.—June 12, O.H., Blackpool.
GOLDEN DAWN, THE.—June 12, Court, Warrington.
* HUNKY DORY.—June 12, West Pier, Brighton; 19, T.R., Birmingham.
IRISH PLAYERS, THE. — June 12, Aquarium, Yarmouth; 19, Marina, Lowestoft.
* JEFFERSONS, THE.—June 12, Gaiety, Douglas; 19, Hip., Rotherham.
KID OF ARIZONA.—June 12, Grand, Plymouth.
* KNAVE OF DIAMONDS (DANIEL MAYER AND CO.). — June 12, T.R., Brighton.
* LAWRENCE (LEONARD) REP. CO.—June 12 and 19, T.R., Loughboro'.
* LITTLE BABETTE (CARLTON FREDERICKS.—June 12, T.R., Barnstaple (3), Palace, Bridgwater (3); 19, Empire, Taunton.
* LITTLE BIT OF FLUFF. — June 12, Brixton; 19, Bournemouth.
LOVE AMONG THE PAINT-POTS.—June 12, Palace, Salisbury.
* MAID OF THE MOUNTAINS (GEO. EDWARDES). — June 12, Alhambra, Glasgow.
MARSH (ALEX.) SHAKESPEAREAN CO.—June 12, T.R., Huddersfield; 19, T.R., Huddersfield.
* MORMON AND HIS WIVES.—June 12, King's, Manchester.
MORMON'S BRIDE, A.—June 12, Palace, Newcastle.
* MR. PIM PASSES BY (DUDLEY STUART).—June 12, Pavilion, Torquay; 19, Pier, Eastbourne.
* MRS. WINTERBOTHAM'S WOES.—June 12, Prince's, Bradford; 19, O.H., Blackpool.
* MY OLD DUTCH (CHEVALIER). — June 12, Empire, Kingston.
* NAUGHTY WIFE (MACDONALD AND YOUNG).—June 12, T.R., Newcastle-on-Tyne.
NIGHT CAP, THE.—June 12, T.R., Birmingham; 19, Hip., Margate.
* NIGHTIE-NIGHT.—June 12, Pleasure Gardens, Folkestone.
OLD BILL, M.P.—June 12, P.O.W., Birmingham.
* O'MARA OPERA CO.—June 12, Grand, Swansea.
OMAR HASSAM.—June 12, Palace, Trowbridge (3), Palace, Chippenham (3); 19, Palace, Dorchester (3), Yeovile (3).
* PARTNERS, THE.—June 12, Gaiety, Douglas; 19, Hip., Rotherham.
* PLAYTHING OF AN HOUR.—June 12, Olympia, Shoreditch.
* POLLY WITH A PAST.—June 12, T.R., Bournemouth.
* QUALITY STREET (MACDONA). — June 12, New, Cardiff; 19, New, Oxford.
* RIGHT TO MOTHERHOOD.—June 19, Emp., Edmonton.
* ROMANCE.—June 12, T.R., Bournemouth.
* ROYAL DIVORCE, THE. — June 12, O.H., Manchester; 19, Empire, Kingston.
* SAVAGE AND THE WOMAN.—June 12, King's, Dundee.
* STEPHENS (DOT) REP. CO.—June 12, Prince's, Blackburn.
* SWEET WILLIAM.—June 12, Pier, Weston (3), Alex., Ilfracombe (3); 19, Palace, Clacton.
TATTERS.—June 12, Queen's Park Hippo., Manchester.
UNCLE TOM'S CABIN.—June 12, Palace, Bordesley.
* VERY IDEA, THE.—June 19, T.R., Edinburgh.
* WEEK-END, A (W. W. ELLIS No. 1 CO.).—June 12, Walthamstow; 19, East Ham.
WHEEL OF FORTUNE.—June 12, Palace, Watford.
WHEN KNIGHTS WERE BOLD.—June 12, T.R., York; 19, Pleas. Gdns., Folkestone.
WHITE MAN, A.—June 12, Emp., Islington.
ZAZA.—June 12, Artillery, Woolwich; 19, Shakespeare, Liverpool.

REVUES.

* ALL ABOARD.—June 12, H.M., Carlisle; 19, Osbourne, Manchester.
* BEHIND THE SCENES.—June 12, Pal., Lincoln; 19, Pal., Lincoln.
BLUE-BIRDS.—June 12, Hippo., Lewisham.
BRAN PIE.—June 12, Palace, Hull; 19, Empire, Sheffield.
* BRIGHT AND BREEZY.—June 12, Palace, Bradford.
BUCCANERS, THE.—June 12, New, Northampton.
* BUZZ ALONG.—June 12, T.R., Edinburgh.
COME ON, STEVE.—June 12, Hippo., Southend.
CRACKERS.—June 12, Emp., Edmonton.
CHERRY RIPE.—June 12, Grand, Luton.
DAINTY ANKLES.—June 12, Hip., Aldershot.
DON'T WORRY.—June 12, Hip., Bootle; 19, Metropole, Bootle.
EAST AND WEST.—June 12, Hippo., Preston.
EASTERN LOVE.—June 19, Pal., Huddersfield.
EYES DOWN.—June 12, Emp., Ashton-u-Lyne.
FOOTLIGHT FLASHES.—June 12, New, Crewe.
FOOTLIGHT FROLICS.—June 12, Grand, Halifax.
GAY OSTEND.—June 12, Hippo., Aston; 19, Empire, York.
* GO-AS YOU-PLEASE.—June 12, T.R., Blackburn; 19, Hip., Huddersfield.
GOLDEN GLITTERS.—June 12, Rotunda, Liverpool.
HEADS OR TAILS.—June 12, Jubilee Hall, Weymouth; 19, Palace, Walthamstow.
* HIGH HEELS AND STOCKINGS.—June 12, Alhambra, Barnsley; 19, Hip., Darlington.
HOOCH AYE.—June 19, Empress, Brixton.
HOW DO YOU DO?—June 12, T.R., Worcester.
IRISH MAID, AN.—June 12, Palace, Salford.
* IT.—June 12, H.M., Aberdeen; 19, Palace, Oldham.
* JACK OF ALL TRADES. — June 12, Palace, Burnley.
JINGLES.—June 12, Hippo., Portsmouth.
JOY BELLS.—June 12, R., Dublin; 19, Belfast.
* KICK-OFF.—June 19, Jubilee Hall, Weymouth.
KINEMA KID, THE.—June 12, T.R., Scarborough.
* (K)NIGHT OF THE GARTER.—June 12, Tivoli, Hull; 19, Palace, Newcastle.
LADS OF THE VILLAGE.—June 12, Palace, Chelsea.
* LEAGUE OF NOTIONS. — June 12, King's, Glasgow; 19, Lyceum, Edinburgh.
LONDON TO BAGHDAD.—June 12, Hip., Nottingham; 19, Palace, Leicester.
MANY HAPPY RETURNS. — June 12, Palace, Tottenham.
MORE SPLASHES. — June 12, Hippo., Keighley.
MR. TOWER OF LONDON.—June 12, Palace, Warrington; 19, Palace, Bradford.
MUMMING BIRDS.—June 12, Osbourne, Manchester; 19, Palace, Carlisle.
NUTS.—June 12, Coliseum, Ilkeston.
NO LIMIT.—June 12, Emp., Taunton.
OH! DOLLY.—June 12, Spa, Bridlington.
OH! I.—June 12, Hulme Hippo., Manchester.
OH! LAUGH.—June 12, Hip., Stockton-on-Tees; 19, Hip., Darlington.
* O.K.—June 12, N. Shields; 19, Jarrow.
* PEDLAR'S PIE.—June 19, Grand, Blackpool.
* PEEP-SHOW. — June 12, Alhambra, Bradford.
PEGGY.—June 12, Pavilion, Leicester.
* PINS AND NEEDLES. — June 12, Hippo., Brighton.
ROCKETS.—June 12, Empire, Preston.
ROMANY MAID, A.—June 12, Hippo., Norwich.
ROSE-PETALS.—June 12, T.R., Wolverhampton.
ROYAL CIRCUS, THE.—June 12, Palace, Camberwell.
* SCARLET-RUNNERS.—June 12, Emp., Penge.
* SCRAP-BOOK, THE.—June 12, Emp., Edinburgh.
SEE YOU LATER.—June 12, Palace, East Ham.
SHIP AHOY!—June 12, O.H., Burton-on-Trent.
SHOW-BOX, THE.—June 12, Hippo., Birkenhead.
SOME TREASURE.—June 12, Met., Bootle.
SNAPSHOTS.—June 12, Hippo., Woolwich.
SPANGLES.—June 12, Hippo., Ilford.
STILL BUZZING.—June 12, T.R., Edinburgh
SUNBEAMS.—June 19, Palace, Southampton.
TALK TO YOURSELF.—June 12, Grand, West Hartlepool.
* TANGLES.—June 12, Hippo., Stockport.
THERE YOU ARE, THEN. — June 12, Palace, Halifax.
TIT-BITS.—June 12, Hip., Derby.
TRIP TO PARIS.—June 12, Hippo., Sheerness
TROUBLES.—June 19, Hippo., Norwich.
TWIDDLEY BITS.—June 12, Granville, Walham Green.
WHAT NEXT.—June 12, Metropole, Bootle.
WHAT A NIGHT!—June 12, Met., Manchester; 19, Hippo., Preston.
WEDDING BELL(ES).—June 12, Hippo., Boscombe.

* Members of the Association of Touring Managers.

PEARL ASSURANCE S.C.

At King's Hall, Covent Garden, on the 24th and 25th ult., Gilbert and Sullivan's fairy operetta was rendered with signal success by the Pearl A.S.C., and it is a pleasure to record the good work of principals and chorus in this charming work. Outstanding performances were contributed by Miss Daisy Rice and Mr. Bertram Greaves as Phyllis and Strephon, good singing and archness of manner characterising their performance; while their Arcadian love duets were delightfully mirthful and melodious. Another entirely excellent embodiment was that of Mr. Alec B. White as the Lord Chancellor, an indefatigable comedian with a droll and somewhat deliberate manner, and a capital dancer and a good patter-singer. Mr. Harold J. Sayer, as the Earl of Mountararat, did excellent service, both as an actor and a vocalist; and Mr. William Jewell as Earl Tolloller has a pleasant tenor voice and acts with humour. Mr. Roy Attenbury as Private Willis came in for a due share of the applause; Miss Constance Bull did well, and sang prettily in the name-part, and Misses Lillian Dean, Francis Cutler, Vinnie Winter, and Kathleen Lysaght as the Fairy Queen all give satisfaction; nor must we forget the chorus of Peers, and the excellent ensemble. The orchestration, under the baton of Mr. David White, was a sheer delight, and William Blake ably stage-managed.

THE "ANCHORITE" O.S.

This society recently gave a splendid performance of Gilbert and Sullivan's "Iolanthe" at the King's Hall, Covent Garden.

The whole company — principals and chorus — was good, but an outstanding feature was Mr. Leonard Ketley's performance of the Lord Chancellor. His dancing was energetic and amusing, and his acting was exceptionally brilliant amongst a company whose work was of the best. Miss Ruby Kelley was a very sweet and dainty Phyllis, and Mr. Richard Edwardes as Strephon made a happy partner. Miss Clara Baugh has a splendid voice and was an imposing Queen of the Fairies; her satellites, Celia, Leila and Fleta, played respectively by Misses Agnes H. Hillhouse, Irene M. Gawthorne and Freda Steele, supported her well. Miss Mary Brogan was sweetly pathetic as Iolanthe.

Messrs. Frederick Yeomans and Joseph J. Beckett, each having good voices, played the parts of the Earl of Mountararat and Earl Tolloller excellently. Mr. William Field as Private Willis was most amusing; Mr. William Hopps made the most of the small part of the Lord Chancellor's trainbearer.

The chorus was exceptional in both voice and action, and Mr. Emil Hardy deserves great praise for his successful production. Mr. R. Bertram Hudson was the popular conductor.

"THE ERA" LETTER BOX.

Achurch, Miss Janet
Adnes, Mr. H.
Allen, Mr. Max
Allison, Mr. Gordon
Alliston, Miss Jean
Ambrose, Mr. Jack
Anderson, Miss Amy
Anderton & Rowland
Angelina, Mdlle. Alice
Anita, Lady
Arkell, Mr. A.
Auber, Mr. Fred.
Aylwin, Miss Jean
Baker, Mr. Chris
Bale, Mr. Edie
Bandmaster, Imperial
Barber, Mr. H. H.
Barker, Mr. Granville
Barnard, Mr. Harry
Bartone, Mr. Victor
Bateman, Miss Alys
Bateman, Miss J.
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L. AND N.W. OPERATIC SOCIETY.

This Society, who have a high reputation in amateur operatic circles, recently gave a special matinée performance of Planquette's famous comic opera, "Les Cloches de Corneville," at the Palace Theatre, Watford. It is six years ago since the Society presented the same opera, and although naturally there were a few changes in the cast, the performance suffered little in comparison; in fact, the chorus has been considerably improved and strengthened. Mr. Arthur Chapman again successfully assumed the rôle of Gaspar. Miss Jessie Wilson was a particularly fascinating and graceful Serpolette. Miss Dinorah Wakefield made an attractive Germaine, and sang extremely well. Mr. T. H. Green, as before, was a most humorous and impressive Bailie. Mr. Robert Richardson as Grenicheux was seen to advantage. Mr. Fred Cattell played and sang with distinct success as the Marquis. Mr. W. C. Steggats gave an amusing impersonation as Gobo, the Bailie's shadow. The fascinating and quaintly pretty music was extremely well played by a contingent of the Central London Orchestral Society, under the expert conductorship of Mr. David J. Thomas, who arranged the choruses and concert version of the opera, which was produced under the stage direction of Mr. Ernie Hardy.

"BROWN SUGAR" AT CHELSEA PALACE.

A matinée performance of the comedy, "Brown Sugar," was given at the Chelsea Palace recently in aid of St. Stephen's Church Institute.

Captain S. W. Caldbeck as the Earl of Knightsbridge was very successful, and Lieutenant-Commander Simonds, R.N., quite good as Lord Sloane. Mr. C. C. Copperthwaite was amusing as Archie. Miss Norah Engleheart made a neat character-study of the Countess of Knightsbridge; Miss Angela Hubbard played the difficult part of Lady Sloane well; Miss Muriel Deason acted with distinction as Mrs. Cunningham.

The outstanding feature of the performance was the admirable Lady Honoria of Miss Ethel Donaldson. Mr. J. T. Baines as Crobie Carruthers showed experience and made his points well; Mr. E. L. Turnbull as Mr. Edmondson was quite convincing. Minor parts were well filled by Mr. B. L. Pearson, Captain Donald Wardley, M.C., Captain R. F. Mason, M.C. Mr. Ian Alexander submitted a clever study of Snelling. The small part of Miss Gibson was cleverly embodied by Miss Lucy Pratt.

The play was produced by Mr. Howard Leslie.

The Lucky Horseshoe.

The racing plates worn by Captain Cuttle to victory in the Derby have been given by Lord Woolavington to the organisers of the Theatrical Garden Party for sale at the Lucky Horseshoe stall. Mr. Leslie Henson will be the auctioneer.

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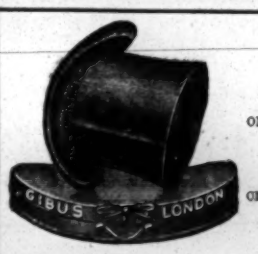

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The Anglo-Italian Songstress.

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AMERICA'S PRIMA DONNA.

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Have taken up their residence at the SOUTH LONDON this week, and will be pleased to see you all. Next Week, HIPPODROME, ALDERSHOT.
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The International Violinist
Assisted by MISS VASHTI
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MARJORIE FULTON
THE DAINTY ENTERTAINER.

"It has been a long time since I heard such fresh, sweet singing as I listened to at the Palace this week. The singer with this pleasing voice is Marjorie Fulton—a young artiste who has charm of manner combined with an attractive personality. Her songs are quite well written, and have liltsome melodies. Whee I read that theatrical managers canno find young ladies to put into parts in musical productions, I wonder whether they keep their ears and eyes open as much as you would expect. I am not accustomed to handing bouquets, but I honestly say that Marjorie Fulton would be an acquisition to a good musical comedy, revue, or Pantomime."
Leicester Chronicle, June 9, 1922.

THIS WEEK - - - HIPPODROME, LEEDS.

Telegrams: OSWASTOLL, WESTRAND, LONDON. Telephone: GERRARD 7545 (2 lines).

NEW STOLL OFFICES
COLISEUM BUILDINGS, LONDON, W.C.

COLISEUM SYNDICATE, Ltd., HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, Ltd.

Chairman & Managing Director: SIR OSWALD STOLL.
Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR JUNE 19, 1922.
THE LONDON COLISEUM.
Rehearsal at 10 a.m. for :—
Marx Brothers, Lydia Lopokova and Co., Cecelia Loftus, Ben Beyer, Dollie and Billie, Van Dock, Baumer, Izard and Allen, "The Disorderly Room," Mark Coney, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for :—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for :—
Dudley and Stafford, Four La Fittes, The Anartos, Howard Rogers, Eugen Transky, Arthur Lewis, Charles Falla, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for :—
Georgs Rymer, Jack McKay, Fred Russell, Eleanor Kendall, Decars and "Tomato," Artemus, G. H. Carlisle, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for :—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for :—
Murfayne, Lucan and McShane, Malvina, The Daros, Hill and Dale, Victor Andre, Tom Clare, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for :—
Pond Rowell, Lily Burns, Scott Sanders, Lake and Barrasford, Les Uniquos, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for :—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for :—
Billy Leonard, De Alma Charles Perezoff, Albert Whelan, Esme and Dario, Syd Moorhouse, Bioscope.
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for :—
Charlbert Brothers, Geaiks and Geaiks, Leslie Barker, Macford's Clock, Claude Lester, The Olloms, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10.0 a.m. for :—
G. H. Elliott, Nat D. Ayer, The McCleans, Billy Danvers, Penrose and Whitlock Crotty, Levine and Sims, Dorothy McBlain, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.
PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.
GENERAL ADMINISTRATIVE OFFICES—
25, CHARING CROSS ROAD, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, June 19, 1922.

LONDON PAVILION.
The Duncan Sisters and full Variety Bill.

OXFORD.
C. B. Cochran presents "Chuckles of 1922."

METROPOLITAN.
Rehearsal at 12.15.
W. W. Ellis to present "A Week End."

CHELSEA PALACE.
Rehearsal at 12.
Henry Oscar and W. Edward Stirling present "A Pair of Silk Stockings."

SOUTH LONDON.
Rehearsal at 12.
Hilda Glyder. Fyne and Hurley. Syd Sydney. Fayre Four. Scali and Scali. Doust and Esdaile. The Cardles, etc.

EUSTON.

EAST HAM.
Rehearsal at 12.
Company as booked.

TOTTENHAM.
Rehearsal at 12.
London productions present "The Lads of the Village."

WALTHAMSTOW PALACE.
Rehearsal at 1.
Dalton, Norton and Wright present "Heads or Tails?"

BRIXTON EMPRESS.
Rehearsal at 12.
Harry Lees to present "Hooch Aye."

WATFORD PALACE.
Rehearsal at 2.30.
"French Leave."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

FAYRE FOUR, THE SISTERS.
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
June 19, South London.
P.A., Speenham-road, Stockwell, London.

PATTI LOFTUS.
June 19, Palace, Blackpool.
Perm. address, City Varieties, Leeds.

MR. BRANSBY WILLIAMS.
Business Manager, Ernest Edelsten.

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EDDIE AND CUTE.

An extremely clever act this, and one which always commands appreciative attention. Their dancing is at all times stylish and graceful and their music of the best. For the past two and a half years they have worked an "all Feldman" programme in England, France, Belgium, Holland, Spain, and Italy, and always with outstanding success. Just now their musical programme includes "Bimini Bay," foxtrot; "A Night of Kisses," waltz; and "In Old Manilla," tango.

FOOTLIGHT FLASHES.

Walker's Wit.

Douglas Head would not be itself without Eddie Walker, whose eccentricities

EDDIE.

make instant appeal to the holiday makers. Eddie is manager and comedian-in-chief of Feldman's Songsters, a recognised institution on Douglas Head, and we learn that their opening concert on Whit Monday proved a record success in every way. Eight songs that "clicked" right away are "Ma," "Ain't We Got Fun?", "Drifting," "Crooning," "The Sheik," "When Shall We Meet Again?", "Backwards and Forwards," and "We Ain't Got Much Money."

To Bobbie Walmore.

And so you have found "You Know What I Mean" a consistent success. Good! But you will find many equally fine numbers in our 1922 list.

Blackpool.

The report from Blackpool reads: "It is a case of Feldmanism first everywhere in this town. The new numbers are already established successes, and a Feldman season is evident. The quality of the songs has been the subject of much appreciative comment."

To Ida and Kathleen White.

You have got the real musical goods in "Broken Blossoms," "Bimini Bay" and "Keep on Smiling." Good luck.

A Paris Programme.

Hazel Elliott and her Candies opened at the Alhambra, Paris, on June 2nd, and created quite a sensation, their songs, "Annabel Lee" and "Isle of Golden Dreams," meeting with a great deal of hearty applause. This week they are just as successful, "Ma" and "Moonlight" pleasing the Parisians immensely.

The Apollo Singers.

We hear that your reorganised combination are particularly successful in "Your Eyes Have Told Me So." Hearty congratulations.

FELDMAN'S

BLACKPOOL REVELATION.

BARKER & WYNNE

IN

I'M GONNA GET MARRIED

CROONING

MOONLIGHT

DRIFTING

THE SHEIK

LINGER A LITTLE LONGER

IN

Wylie & Tate's Super Concert Party, Central Pier.

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

New Double Act.

Maudie Ford and Lilian French are going out on a new double act, which, "from information received," promises exceedingly well. "Keep On Smiling" will be one of their principal numbers.

To Cliffe and Briar.

You have had a long and successful run on "Amazon." What about its successful successor, "Drifting"? An alluring number, and the ticket for your act.

"Bimini Bay" Success.

Nellie Le Breton tells us she is singing quite a few Feldman songs, and makes particular mention of "Bimini Bay," which she works in duet with Betty Burton. Miss Le Breton has been hearing nice things about "Sit by the Window" and "When

CUTE.

Shall We Meet Again?" and we feel sure they will justify all the nice things said of them.

To Bert Castle.

Delighted to learn that you find "Marry in Blue" "goes down a treat." You will find "Keep on Smiling" a winner also. Thanks for compliments.

A Spanish Success.

Cole and Rags write enthusiastically of their success in Barcelona, where "Down Yonder" has proved an out and out winner. As their stay is being prolonged, this capable couple are introducing fresh Feldman numbers.

Albert Edwards.

You say you hope "Old Pal" will prove as big a winner for you as some other Feldman numbers. We have no doubt whatever on the point. We know you will find it so.

Up in Aberdeen.

Report of the "Balmorals" Concert Party, from Aberdeen: "Mr. Gus Stratton's 'Balmorals' opened their third season here on May 27, the show being voted by press and public the 'Balmorals'' best effort so far. The 'Aberdeen Express' made special mention of Madge Lind's singing of 'You've Got to be Cute' and Colin Lisle in 'I Was Out Late Last night' also came in for appreciative notice. Big concerted successes were "Keep on Smiling,' 'Ta Ta,' 'McGee, Malone, McGinty, and McGurk,' and 'Land of Jazz.' Feldman numbers are quickly spotted here."

Billy C. Bayne.

Glad to hear of the pleasure you are experienced in featuring "Going Home," "Dear Old Seaside," and "Well, I Never." As you say, they are all excellent songs.

TRAVEL ON THE FELDMAN LINE.

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn. Wednesday, June 14, 1922.